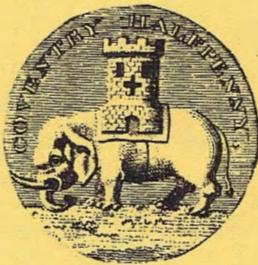


# **THE " CONDER " TOKEN NEWSLETTER**

THE OFFICIAL PUBLICATION OF THE " CONDER " TOKEN COLLECTORS CLUB.



VOLUME I NUMBER 2

NOVEMBER 15, 1996

CONSECUTIVE ISSUE #2

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## A HALF DOZEN GOOD TOKEN BOOKS CURRENTLY IN STOCK...

[Davis, William John]. CATALOGUE OF A COLLECTION OF RARE TRADESMEN'S TOKENS, THE PROPERTY OF W. J. DAVIS, ESQ., CONTAINING SPECIMENS IN GOLD, SILVER, COPPER AND TIN, OF ALL COUNTIES ISSUING TOKENS OF GREAT BRITAIN & IRELAND OF THE EIGHTEENTH & THE NINETEENTH CENTURIES... London: Sotheby, Wilkinson & Hodge, March 11-15, 1901. (4), 93, (1) pages, 820 lots, 5 fine Autotype plates, neatly ruled in red with prices and buyers' names written in throughout. Contemporary brown half morocco, gilt, marbled sides and endsheets, top page edges gilt, original printed wrappers bound in, interleaved throughout with ruled sheets, extensively extra-illustrated. Fine. 750.00  
Armorial ex libris Alexander Hannah on front pastedown, along with the printed label of SIMMONS & WATERS, BOOK AND PRINT DEALERS, 10 Spencer Street, Leamington Spa. Extra-illustrated with over 200 detailed and most attractive hand-drawn illustrations in black ink, heightened in pencil, depicting well over 100 different tokens, many of extreme rarity. Each illustration has been carefully cut to size and mounted on the interleaves. Most of the illustrations appear early in the volume and largely conform to the tokens being offered on the facing page of text. Following the plates, a number of additional blank leaves have been bound in. Pasted in here are no less than twelve different newspaper clippings pertaining to the sale. Possibly William John Davis's personal copy of the sale catalogue of his token collection. A unique and most interesting volume, at one time in the library (or at least passing through the hands) of Arthur Waters, perhaps the greatest British token votary of all time.

Denton, M. & Prattent, T. THE VIRTUOSO'S COMPANION, AND COIN COLLECTOR'S GUIDE. London: M. Denton & T. Prattent, (1795)-1797. Eight volumes complete, bound in four. Engraved titles present for all eight volumes (dated 1797), finely engraved frontispiece of "History protecting Medals from the Ravages of Time," 8 page Index, to the Continuation, 15, (1) page Index, 240 engraved plates, each illustrating both sides of four tokens. The plates are dated from 1795 to 1797. Interleaved throughout. Duodecimo: 17.5 x 11 cm. Matching later brown full cowhide, upper covers lettered in gilt, a trifle rubbed, plate numbering erratic as issued, with a few plates present in duplicate, perhaps indicating that one or two plates called for may not be present. Fine. 450.00  
Issued serially over several years, sets of this, the only comprehensive early work depicting eighteenth century English tokens, are today decidedly rare. The preface proposed to issue "fac-similes of four hundred and eighty different Coins, in four Volumes twelves, with an elegant frontispiece, at the price of twenty shillings." After the four volumes had appeared such a wealth of tokens remained unillustrated that it was decided to extend the series to eight volumes. Initiated by Denton, the last two parts were published by Prattent. The work appeared at ten to fourteen day intervals in printed wrappers, price sixpence: twelve tokens of three plates comprising a number. Given the method of distribution, the change in publisher (many sets are comprised of only the first 180 plates), and the proclivity of early collectors to cut up plates to illustrate other books (the famous Conder work, for example) it is not surprising that few complete sets have survived.

Morris, Henry. TRADE TOKENS OF BRITISH AND AMERICAN BOOKSELLERS & BOOKMAKERS, WITH SPECIMENS OF ELEVEN ORIGINAL TOKENS STRUCK ESPECIALLY FOR THIS BOOK. Newtown: Bird & Bull Press, 1989. 83, (3) pages, numerous illustrations, including a folder containing 11 copper tokens. Blue quarter morocco, tan morocco spine label, gilt, housed with the token folder in a tan slipcase. New. 260.00  
One of 300 copies printed on Arches paper. A handsome production. Of the eleven actual copper tokens included with this work, one was issued by Henry Morris, nine by prominent book arts and bookselling firms, and one by our firm.

Pye, Charles. PROVINCIAL COPPER COINS OR TOKENS, ISSUED BETWEEN THE YEARS 1787 AND 1796, ENGRAVED BY CHARLES PYE, OF BIRMINGHAM FROM THE ORIGINALS IN HIS OWN POSSESSION. London: Published for the Engraver, (1795). First Edition. Finely engraved title with large vignette by Pye, advertisement leaf, 36 finely engraved plates depicting the obverses and reverses of 186 tokens, iii, (1) page index, issuing towns noted in ink or pencil in the plate margins. Contemporary diced full calf, sides and board edges decorated in gilt, gilt inner dentelles, spine decorated and lettered in gilt, extremities a bit rubbed. Very fine. 285.00  
A handsome and very desirable example of this early classic work on eighteenth century English tokens. Originally issued in parts, this copy features the rare original finely engraved labels to Part Nos. 11 & 12 on the front and back inside covers.

### Matthew Boulton's Inscribed Copy of the Celebrated Chetwynd Catalogue, Recalling a Visit to the Soho Mint

Sharp, Thomas. A CATALOGUE OF PROVINCIAL COPPER COINS, TOKENS, TICKETS, AND MEDALS, ISSUED IN GREAT BRITAIN, IRELAND, AND THE COLONIES, DURING THE EIGHTEENTH AND NINETEENTH CENTURIES; ARRANGED ACCORDING TO COUNTIES, &c. WITH PARTICULARS OF THEIR FABRICATION, NAMES OF THE ARTISTS, AND MISCELLANEOUS REMARKS ILLUSTRATIVE OF THE RARITY OF PARTICULAR SPECIMENS. DESCRIBED FROM THE ORIGINALS IN THE COLLECTION OF SIR GEORGE CHETWYND, BARONET, OF GRENDON HALL, IN THE COUNTY OF WARWICK. London: privately printed by J. B. Nichols and Son, 1834. (4), x, (xiii)-xxi [pages xi-xii were never issued], (1), 280 pages, finely engraved token on the title, finely engraved view of Grendon Hall at the end. Quarto: 32.5 x 26 cm. Original dark maroon half morocco, signed by C. WHITEHEAD BINDER COVENTRY, cloth sides attractively paneled in gilt, leather sides handsomely decorated in blind, spine decorated and lettered in gilt, silk marker, extremities a trifle worn, cloth on front cover a little faded. Very fine. 1,650.00  
Very rare. According to various reports, between fifty and sixty-two copies were printed. Most, if not all, examples were presentation copies, this copy being inscribed as follows: "To Matthew Robinson Boulton Esq., with Sir George Chetwynd's best Regards and grateful acknowledgments of the liberality and kindness which he has experienced at Soho Mint. September 5th 1834."

Waters, Arthur W. THE TOKEN COINAGE OF SOUTH LONDON IN THE 18TH AND 19TH CENTURIES. Leamington Spa: Simmons & Waters, 1904. xiv, 33, (1) pages, 2 excellent autotype plates of tokens, portrait frontispiece, 4 other plates or whole-page illustrations. Original maroon cloth sides, skillfully rebacked in brown calf, spine lettered in gilt, top edge gilt, others uncut. Fine. 150.00  
Ex libris Sydney Turner. Rare. One of only 100 copies printed. A scholarly and at times entertaining essay on this interesting numismatic backwater, leavened by some marvelously obscure literary and historical references. A total of fifty-four tokens are described.

*Our Auction Sales and Fixed Price Lists Routinely Offer Key "Conder" Token Books*  
A COMPLIMENTARY COPY OF OUR NEXT CATALOGUE IS AVAILABLE TO CTCC MEMBERS ON REQUEST

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**INTRODUCTION**  
By Wayne Anderson  
President and Editor

The first newsletter was very well received. I wish to thank everyone who contributed to its success and who wrote or called to compliment our efforts. I really enjoyed your thoughtful letters and calls applauding the premiere issue. Our membership is growing nicely. We have 161 members as I write this introduction to the second newsletter. 72 are new members; that's an increase of 81%! We are truly an international organization, with members in 33 States, Washington, DC, Australia, England, Canada, and Saudi Arabia. Many of the most important and famous numismatists in the world are named on our roster. We can all be proud of the progress we've made in a very short time. I'm sure everyone will really enjoy this issue, and with the continuing help of our membership we will be able to issue a quality educational and informational bulletin, on a quarterly basis.

**ARTICLES AND COLUMNS.** This issue of the newsletter is loaded with interesting articles and columns provided by numismatists from age 8 to 79. I'm proud to announce that we have superior articles written by our first two young numismatists, Larissa Davisson and Dean Welch. They have earned an annual membership for their superb efforts, and we congratulate them both. Mr. Robinson S. Brown, Jr. has written a wonderful article providing us with the results of his research on the Conder series, it is sovereign! Please enjoy the wonderful articles provided by our members for this, the second, newsletter. If you feel the urge to write an article, I encourage you to do so. Send it to me and I'll publish it in the February issue of the newsletter.

**NEWS, RECENT EVENTS, AND AUCTIONS.** The recent ANA Convention, held in Denver, Colorado, was a bonanza for Conder token enthusiasts. The "CTCC" was a big hit! There was much activity and excitement relating to the series at the convention. Our members Jerry and Sharon Bobbe, and Phil Flanagan were busy soliciting new members. They are extremely staunch supporters of the club and are among the premier dealers and collectors of Conder tokens in the world. Phil has been studying and dealing in Conder tokens since 1961, and is extremely knowledgeable with regard to the series. The expertise of Jerry and Sharon Bobbe precedes them everywhere. We appreciate the efforts of these members in helping our club to grow. Many of our members, from all over the world, were present at the convention. Allan Davisson, also a premier dealer and collector known worldwide, gave a feature presentation about Conder tokens at the Numismatic Theater, as did Frank Van Vallen. Antony Wilson, of Spink's, Bob Ilsley, of Dolphin Coins, and Kerry Wetterstrom, of Classical Numismatic Group were there, as well as Remy Bourne, George Kolbe, Ken Lowe, Myron Xenos, Pete Smith, and Harry Salyards. I'm sure there were many others of whom I'm not aware. Despite an official roll call, we were well represented at the convention. We are considering the 1998 ANA Convention in Portland, Oregon as the site of our First National Meeting.

The R. C. Bell Auction conducted by Dix Noonan Webb in London is history. The sale was very exciting and successful to say the least. Chris Webb announced to me that the sale realized £48,485, or \$75,636. Many choice and rare tokens found new homes. "Bell Auction cataloger" Peter Preston - Morley, and "Bell Auction bidder" Allan Davisson offer their perspectives and give reports on the momentous event in this issue of the "CTCC" newsletter. If you didn't get a copy of the catalogue, I strongly urge you to obtain one as it is an important, and historical morsel of Conder token literature. Again many of our members were present at the auction including, Paul Bosco, Allan Davisson, Richard Gladdle, Bob Ilsley, David McDonald, and Tim Millett.

Remy Bourne's Public Auction & Mail Bid sale No. 4, held on October 25th & 26th, was very successful. One of the highlights of the sale was the catalogue of James Conder's collection, by Sotheby & Wilkinson, June 5, 1855. The hammer price was \$330.00!!

Future Auctions, Sales and Fixed Price Lists. We are not aware of any sales or auctions, like the R. C. Bell sale, in the near future. All we can tell you is if you are interested in enhancing your token collection, or token library, please read the advertising section in this issue. Jerry and Sharon Bobbe offer you their "Token Examiner", Allan Davisson offers frequent auctions containing tokens, Phil Flanagan offers his fixed price list, with discounts for members, Richard Gladdle offers his fixed price list, loaded with ex. R. C. Bell tokens, Bill McKivor offers his fixed price list, Tim Millett, from Baldwin's, requests your wants list, Chris Webb, from Dix Noonan Webb, offers frequent auctions, and Antony Wilson, at Spink's, offers you "Spink's Numismatic Circular" and frequent auctions. Tokens are also offered for sale in the Free Ad Section. For literature, Remy Bourne, George Kolbe, and Ken Lowe and Myron Xenos, from the Money Tree, and Douglas Saville, at Spink's, all offer you fine numismatic literature relating to tokens. Allan Davisson has a good supply of his most recent update of Dalton & Hamer. "If you don't have a D & H, you need to get one!" Please patronize all of these nice people when you can. They all lend healthy support to our undertaking.

The British Token Congress. We have been informed there is a wonderful annual event held in England called "The British Token Congress." This year's 15th such event was held at the end of September, as is the usual custom we're told. The event is held in a different part of the country each year. The 1997 Congress will be in Nottingham, and the 1998 event in St. Albans. Each Congress is usually held in a 3-star hotel, from Friday evening to early Sunday afternoon. There is a program including a visit to see tokens at a local museum, a number of short lectures on various aspects of token coinage by Congress delegates, and the traditional Saturday evening bourse, at which delegates can take tables to buy and sell tokens of all kinds. 87 people attended this year. It sounds to me like a good excuse to travel to England to see some good friends.

New Works. Our members are busy writing. Mr. Colin R. Hawker has published a new book entitled "Druid Tokens," Eighteenth Century Token Notes From Matthew Boulton's Letters, The Anglesey Series. I am fortunate to have obtained an inscribed copy. The book is well done, containing 70 pages of fascinating information and illustrations. We congratulate Mr. Hawker's accomplishment, and highly recommend his book. We have included his address in the advertising section, the price is a modest £8.95. Mr. Michael Dickinson is working on an extensively revised edition of the Seaby catalogue, "British Tokens and Their Values", to be completed and released in late 1997 or in 1998. We can't wait to see it! Dr. Richard Doty has completed his new book entitled "Lasting Impressions: The Work of Boulton, Watt." It is foretold the book will be published late in 1997, by the British Numismatic Society and the Smithsonian Institution Press. 1997 is the Bicentenary Year of Matthew Boulton's first regal coinage for Great Britain. Dr. Doty's first installment of his ongoing series of articles on Matthew Boulton's contributions to the eighteenth - century series appears in this newsletter!

Mr. Bill Gibbs, News Editor of Coin World, has published an article in the November 11th issue of Coin World entitled "Conder tokens." It's a wonderful article, done in very good taste, with numerous mention of our club. This is the second time Mr. Gibbs has written about the club and Conder tokens recently, the first article appeared in the October 7th issue. We wish to thank Mr. Gibbs and Coin World very much for their assistance and their captivating article.

We have reprinted the article in this edition of the newsletter, with Coin World's permission. If you don't subscribe to Coin World, we urge you to do so, as we feel we need to support those who support us. It's an extremely fine publication.

Mr. Bob Wilhite, Editor of Numismatic News, has also written a nice article about our club, which appeared in the September 17th issue. Our thanks to Mr. Wilhite for his support and the support of Numismatic News.

Mr. George Frederick Kolbe has sent us the balance of his private bookseller tokens for distribution to the first 161 members. It's a fetching token, and a very thoughtful gesture. The token is for your collection. The \$2.50 trade value is of course devoid.

Ask the experts. Sharon Bobbe asks, "What happened to John Gregory Hancock, Jr.?" "How did he die?" There is little known about the kismet of this child genius, so we're looking for a real genius to come up with the answers. His tokens are among the most phenomenal in the eighteenth century series (study the Warwickshire tokens in D & H).

Future Plans & Needs. We're still looking for a volunteer Librarian, to establish and maintain a library for the club. Frank Van Vallen has volunteered to be the Northeast Regional Representative for the club. Other regions are wide open! We also need your feed back on the notion of having our First National Meeting at the ANA Convention, in Portland, Oregon, in 1998. We received one proposed design for our Club Token, we can use more. Please send us your sketches and ideas.

Please forgive any errors or omissions in the newsletter, they are unintentional, and I apologize in advance for any that may have occurred. Thanks to all of you for your hearty interest, encouragement, and champion.

Joel Spingarn and I wish you a Joyous Holiday Season, and a very prosperous and Happy New Year!

Wayne

#### MEMBERSHIP LOCUS

Alabama	1	Mississippi	1
Arizona	1	Missouri	1
Australia	1	Nebraska	2
California	20	Nevada	2
Canada	1	New Hampshire	4
Colorado	3	New Jersey	6
Connecticut	7	New York	15
Delaware	1	North Carolina	2
England	12	Ohio	8
Florida	1	Oregon	4
Georgia	1	Pennsylvania	8
Illinois	4	Saudi Arabia	1
Indiana	2	Texas	1
Iowa	2	Vermont	1
Kentucky	2	Virginia	2
Maryland	5	Washington	10
Massachusetts	5	Washington, DC	1
Michigan	4	West Virginia	3
Minnesota	15	Wisconsin	1

## NEW MEMBERS

143	ADAMS	JOHN	WALDPORT, OR
129	ADAMS	THOMAS H.	NEWTON LOWER FALLS, MA
98	ALDRICH	RUSSELL E.	POUGHKEEPSIE, NY
121	ANDERSON	DONALD E. E.	COLUMBIA, CT
104	BARTLETT	RICHARD	LAKWOOD, CA
110	BIRD	DOUGLAS F.	HERMOSA BEACH, CA
102	BOSCO	PAUL J.	NEW YORK, NY
94	BURD	WILLIAM A.	CHICAGO, IL
109	BURESS	ROD	CINCINNATI, OH
146	BUTLER, JR.	JOHN	LAS VEGAS, NV
152	CHARMAN	GARY	BIRMINGHAM, UK
93	COPHER	RALPH E.	DENVER, CO
138	CUBEDDU	JOHN	BRISTOL, CT
155	DAVISON	LARISSA	COLD SPRING, MN
91	DEMEO	JOSEPH M.	VALLEY FORGE, PA
92	DICKINSON	MICHAEL	LONDON, UK
141	DOFTON	PAUL	SAUDI ARABIA
123	DURASOFF	DOUGLAS	EDMONDS, WA
133	FISHER	PAUL WM.	MUNCIE, IN
153	FLANAGAN	DORIS	COUPEVILLE, WA
139	FORADER	MICHAEL	BRISTOL, CT
116	GRIFFITHS	DAVID	HERTS., UK
161	GRINOLDS	DICK	MINNEAPOLIS, MN
95	GUTH	RONALD	LA JOLLA, CA
136	HAWKER	COLIN	COLDFIELD, WARKS., UK
106	HENDERSON	ROY	CLEVELAND, OH
130	HIPP	MICHAEL S.	DES MOINES, IA
108	HORNBAKER	JOHN W.	COLORADO SPRINGS, MD
142	JOHNSON	DOUGLAS	LEVITTOWN, PA
150	JONES	BRIAN EDGAR	MCKINNEY, TX
114	KIDD	STEVEN M.	PARKERSBURG, WV
99	KING	JAMES D.	OSTERVILLE, MA
125	KIRTLEY	CHARLES E.	ELIZABETH CITY, NC
140	KLEIMAN	MARK	TORONTO, ONTARIO
90	KULESZA	WAYNE A.	OAK PARK, IL
115	LAIRD	BILL	EDINA, MN
132	LAVOIE	ROBERT A.	MANCHESTER, NH
154	LOOS	SCOTT T.	SPOKANE, WA
105	LORICH	BRUCE	STATE COLLEGE, PA
120	LOVINS	J. DAVID	VIDALIA, GA
137	LUSK	JON	YPSILANTI, MI
160	MAHY	ALICE	MARS HILL, NC
157	MC HENRY	DOUGLAS M.	SAN DIEGO, CA
113	MCDONALD	DAVID B.	WESTMINSTER, MD
122	MEGHRIG	ALAN M.	LAGUNA HILLS, CA
144	MOORE	RICHARD	BABYLON, NY
135	MORLEY	PETER PRESTON-	LONDON, UK
97	MURATORE	RICHARD	NEW BRITAIN, CT
124	NADEAU	RICHARD	RAYMOND, NH
126	NAFTZGER, JR.	ROY E. "TED"	BEVERLY HILLS, CA
149	NESBITT	VALERIE	SAN JOSE, CA
158	NEWQUIST	JOHN	DEKALB, IL
117	OVERFIELD	ARTHUR	FAIRFIELD, CT
107	PALMER	DAVID	DEER PARK, NY
148	PELOQUIN	DICK	KEENE, NH
118	REIVER	JULES	WILMINGTON, DE
127	REKOW	CHARLES J.	FORT THOMAS, KY
112	REYNOLDS	THOMAS D.	OMAHA, NE
128	RIZKALLAH	PETER R.	HAVERHILL, MA
101	SCHMIDT	MICHAEL	PORLTAND, IN
151	SHOWERS	DAVID	DAVIS, CA
96	SINTON	MARIAN A.	REDWOOD CITY, CA
145	SNOW	RICHARD	SEAHURST, WA
119	SULTANA	KEN	FLUSHING, NY
111	TANNENBAUM	STEPHEN L.	BROOKLYN, NY
131	TRUDGEN	GARY A.	ENDWELL, NY
103	VOSLOH	L.W.	CROWNSVILLE, MD
159	WALKER	DAN	PEEKSKILL, NY
134	WEEKS	EDWARD	SACRAMENTO, CA
156	WELCH	DEAN	VADNAIS HEIGHTS, MN
147	WOOLDRIDGE	THOMAS D.	TUPELO, MS
100	YOUNG	CHRISTOPHER B.	PASADENA, MD

Musings of a Token Collector  
or A Trip Through the Token Box  
by Joel Spingarn

Being a nautical buff, I tend to collect tokens dealing with the sea, however, any that have an interesting theme are not ruled out. Those dealing with unknown buildings, busts, ciphers and gates being of less interest are generally by-passed.

Viewing each token is an ongoing event whenever time permits. Varying time is spent on each piece. Some only receive a cursory look, others that I find particularly interesting and that may have beautiful surfaces and toning and of rarity command much more attention.

At this point in time I'll commence browsing through my token box, pausing at some of the favorites and attempting to offer some description or comment.

Passing through Bedfordshire and Buckinghamshire my first stop is Cambridge D&H 11, the "Newmarket" token. Obviously a very exciting horse race of two aged horses is in progress. A thousand guineas were at stake with Hambletonian being in the lead by a neck just as they pass the judges' stand. Hambletonian was the winner and so is the token! Wyon was the die-sinker.

Moving on we come to Cumberland D&H 1. This token presents somewhat of a mystery, no one being sure of the location of the Low Hall Colliery. Shown on the token is an ancient method of raising coal by equine power prior to the use of steam power. The difficulty in rasing the coal to the surface increased as the mines grew deeper. The coal was loaded into a basket and hoisted by whin-gin up the shaft by the horse. When the mines were yet shallow, the coal was carried up by women and children. Only 200 pieces were struck. Wyon was the designer.

The next stop is Durham D&H 2 commemorating the erection of an iron bridge on August 9, 1796, designed by Rowland Burdon, spanning 236 feet and 100 feet high. The beauty of the token, however, shows a brig passing beneath the bridge with the sun just below the horizon. You will need to use your imagination to see the sun however, because it is only suggested by the red luster in the center of the token's obverse, behind the brig. The effect is superb. The reverse is equally attractive showing a small boat with passenger, a three mast ship with sails furled and another in full sail. Additionally red luster is emanating from the center of the reverse again bringing life to the scene.

On we go to Gloucestershire D&H 63. Again a three mast ship, not quite in full sail, displaying the Union Jack. On the obverse is a small sailing ship clearly showing two passengers and a view of the city of Gloucester and the top of a mast showing above the walled Severn Canal. Ships of three hundred tons could easily pass through the canal. This token beautifully executed by Wyon.

Forward to Hampshire D&H 3. A red blazer about the size of a Morgan dollar on a heavy planchet. A large raft is depicted, one of many built by Napoleon to be used as troopships to cross the channel in an attempt to invade England. The rafts, which were heavily armed, were to be propelled by windmills. Legend - French folly in building rafts. Could a large raft loaded with troops possibly be propelled by windmills? Folly indeed! But interesting!

A bit further on in the token box is Hampshire D&H 79a. A common but a real "action" piece. St. George in full armor is slaying the dragon and on the reverse is a 64 gun man-of-war with a salmon beneath the ship. The cost of producing this token was shared by three tavern keepers. The devices of the token representing the three tavern owners is described in R. C. Bell's Commercial Coins 1797-1804. My example is bronzed and proof-like. A delight!

I feel guilty passing up so many beauties but I cannot go by Herefordshire D&H 4. The bull breaking chains. A common enough piece but this example is toned a soft rose color and has perfect surfaces. I paid too much for this one but --- glad I made the purchase. The reverse apple tree design alludes to the cider industry of Herefordshire. The obverse bull commemorates the election of a citizen to Parliament according to R. C. Bell. I must be mistaken in thinking that the bull alluded to a cattle industry in Herefordshire Hereford cattle ? No?

Going forward I find myself in Kent with three pieces competing for my attention. D&H 3, the windmill and the lion with lamb, another lovely red token. The inscription of "Peace Innocence and Plenty" being sharply in contrast with R. C. Bell's comment of the agricultural land thereabouts being "low lying and unhealthy and chiefly inhabited by graziers and smugglers". How odd! D&H 31 depicts an English round ship and below the ship is a school of fish. A token design that is quite different than most. D&H 42, a horse drawn cart loaded with kegs of beer or ale, is a favorite.

The Middlesex globe series primarily consisting of building designs contain many beautiful pieces. I felt that one example should be collected for representation. The choice was D&H 141. Battle Abby of Sussex. A red blazer and a simple but pretty landscape of an ancient building and trees.

Continuing on in Middlesex we pause at D&H 239. The "Uncharitable Monopolizer." This token makes a very powerful statement criticizing those controlling the price of grain. A loaf of bread cost 8d in 1798, but in the year 1800, when this piece was struck, the price had risen to 21d. Inflation was prevalent. The following year, 1801, the price rose to 32 1/2d, causing much distress to the poor. The artist was Hancock of Birmingham

D&H 301 cannot be ignored for what it represents. Daniel Isaacs Eaton published pamphlets supporting the basic rights of men, freedom, speech, press, etc. He seemed to utterly disregard the possibility of being severely punished for his seditious activities. As a result, he spent many hours in the pillory and many months in jail. He emigrated to America at one time to escape punishment but was jailed upon his return at a later date. Much has been written concerning his alleged seditious activities. The inscription under the bust of Eaton, "FRANGAS NO FLECTES", translates into "You may break, you shall not bend". He called his home "The Cocks and Swine" as portrayed on the token's reverse. Certainly this one is a "keeper", not only for it's interest but for it's beauty.

England's whaling industry supplied many products important to it's economy and is represented by D&H 306, another "action token". King Neptune on the obverse, a whale man thrusting a harpoon on the reverse. A very dangerous occupation and one which the crewmen lived in under extremely poor conditions. The expeditions which often lasted two or more years meant living in a space of about twelve square feet, too low to stand erect, poorly lit, and freezing cold. This, another token rated common in rarity but elusive in high grade.

Moving along we come to D&H 520. A man in chains with mouth padlocked. The reverse showing a knife and fork chained and "useless". Although a satirical piece, it imparts a poignant message of repression and scarcity of food for Britons' poor. Skidmore most likely plagiarized the idea of the fettered man from Spence's D&H 757. A very interesting and scarce piece.

On a lighter note, we pause at D&H 535, an ice skater on primitive skates gliding over the Serpentine River in Hyde Park. It imparts a feeling of peace and fun and is a beautiful token that I enjoy.

D&H 676 begins the series of tokens by Thomas Spence, who probably was the world's first communist. His utopian and revolutionary ideas were graphically illustrated on his tokens. D&H 751 is my favorite, a dog whose servitude and dependence contrasts with the freedom and independence of the cat on the reverse. The cat was Spence's favorite and he regarded the design as his coat of arms. The cat being pleased when stroked downwards but resistant when stroked against the grain. He requested that example of the cat token be placed in his coffin.

D&H 1059 is a satirical piece. A farthing advertising bleeding and tooth drawing" on the obverse and "hair dressing" on the reverse. It was struck as a joke by Denton. The incongruity of the devises is amusing.

Warwickshire D&H 38a is of the exterior and interior of St. Michael's Church. It is an outstanding work by Wyon. The interior is in high relief imparting a three dimensional effect. Unfortunately, the church was bombed on the 14th of November, 1940, and is now a ruin.

Warwickshire 67a is an extremely rare token of very fine workmanship. The obverse is of the coat of arms of the Barker family. The reverse is a likeness of "Justice" without the blindfold in a sunken oval. Only 15 pieces were struck in copper. A few were struck in other metals to total 24 pieces. The die-sinker was Hancock. Note the word "halfpenny" is misspelled. George Barker was an attorney.

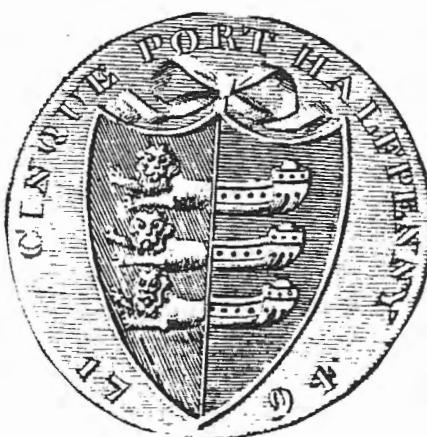
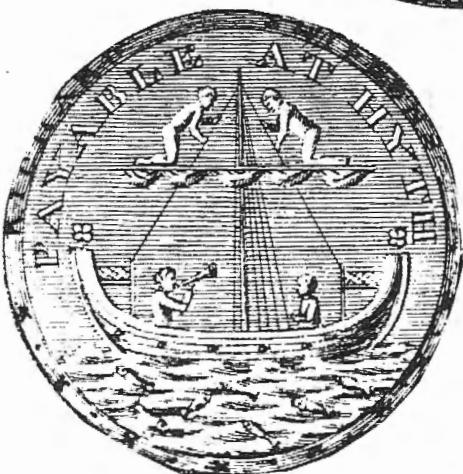
Warwickshire D&H 304 is of a three quarters length bearded figure of a man and the end of an ancient building on the reverse. This token has deep mirror surfaces and is bronzed. Only 72 impressions were struck in copper and six in silver and also of very fine workmanship.

Yorkshire D&H 3. On the obverse the bust of Edmund Burke. On the reverse, fame flying and sounding her horn. This piece commemorates Burke's demise July 9, 1797, aged 68. Burke was a controversial figure of great natural charm. His oratory was very convincing, but his financial dealings in the East India Company were suspicious resulting in the tarnishing of his reputation. The token was struck soon after Burke's death and is of the finest workmanship. The die-sinker and manufacturer was Westwood.

Continuing on are the Anglesey druids. A fine group of ancient gentlemen. They were the priests and teachers of ancient Briton. They lived simple lives in forests and caves and were much respected for they served as religious instructors, philosophers, prophets and judges. Their knowledge of the stars and medicine added to their prestige. My favorite druid is D&H 250, a bronzed pattern proof and is the D&H plate token. The druids were wiped out by Caesar's Roman legions, AD. 78.

The tokens of Scotland are well designed and executed. My favorite being Perth D&H 1 issued by John Ferrier, a hosier. The obverse is of a fisherman hauling in his net containing three salmon. 25,750 of this design were struck employing three die combinations. Willets was the die-sinker, J. Wright, Jr. the designer and Kempson the manufacturer.

My purpose in writing this article is to give some insight as to what sort of tokens another collector (myself) collects and enjoys. Hopefully this will inspire other collectors (you) to write of your favorite pieces.



# AN AMERICAN LIBRARY FEATURING RARE AND STANDARD WORKS ON ENGLISH TOKENS

George F. Kolbe

Through the years we have always held English token books in high esteem. Two decades ago, we clearly recall the acquisition of James Ten Eyck's copy of the 1798 first edition of Conder. In large format and printed only on one side of each leaf, it was undoubtedly the special limited edition, a fact not mentioned in the 1922 B. Max Mehl catalogue, or in our 1977 listing of it for that matter. We did not know. We did describe its bibliographic points however and, screwing up our courage, boldly asked \$100 for it. We received three orders and have never seen another copy of the special edition since.

A few years thereafter we traveled to Waco, Texas (of all places) and purchased a rather extensive numismatic library. In it were a number of English tokens books from the library of Arthur Waters, many with his charming additions and annotations. These really piqued our interest and we have been actively seeking unusual English token books ever since. Their appeal is quite special. No other category of numismatic literature is more captivating, at least to your writer. Only the body of literature on American large cents comes close. Most of the books are rare, their content appealing, and often their early owners added visual documentation and recorded interesting data in them.

In the early 1980's we helped several major collectors amass important "Conder" token libraries. One of these collector's interest in the topic waned after a few years. On December 13, 1987, we sold, at the sixth annual Kolbe/Spink New York sale, a rather remarkable library on English tokens, formed over a relatively short period by this East Coast collector. Since then, a better library has not come to market en bloc, though some of the Spink London token sales have also featured rare and important token books. We did subsequently handle the bulk of the Myles Gerson library but it was sold over a period of time. In any case, it seemed that CTN readers might enjoy revisiting the library. The prices given are those achieved at the sale, including the buyer premium, and provide some idea of relative values a decade ago. At the time, the books were sold alphabetically within the body of the catalogue so the listing below is the first time that the library has appeared in print as a single entity.

Had the collector persevered the library would have been magnificent. Nonetheless, in the short number of years in which it was formed, few of the rarities coming to market escaped his grasp. We still remember our great excitement when we captured the extremely rare 1795 Christopher Williams work, a Royal Mint duplicate sold at the 1985 Spink sale in London where it was described as "an item known to recent generations of token collectors only from a two-line reference in Hamer's *Introduction to The Provincial Token-Coinage of the 18th Century* (1910-17)." It gave us great pleasure to hand-carry it home and, though too quickly, to send it to its new owner.

The listing follows (copied verbatim with the original lot numbers, excepting the substitution of prices realized in place of estimates as already noted):

**30** ATKINS, James. **The Coins and Tokens of the Possessions and Colonies of the British Empire.** London, 1889. vi, (2), 402 pages, 2 pages of advertisements, illustrations in the text. Modern brown quarter morocco, gilt, top edge gilt, bound in the style of the original with the original gilt-impression of a coin neatly laid-on the spine, page edges a bit frayed, some leaves soiled and stained. 330.00

Inscribed on the first blank leaf: "Arthur W Waters, 10 Spencer St, Leamington Spa, Feb 1899. The figures of the amount of the various issues are taken from the report of the Master of the Mint 1901." Tipped-in is a lengthy 1908 letter to Waters from Atkins discussing, among other things, his researches on "Imitation Regal" tokens. Heavily extra-illustrated and annotated by Waters. Unique.

**31** ATKINS, James. **The Coins and Tokens of the Possessions and Colonies of the British Empire.** London, 1889. vi, (2), 402 pages, 2 pages of advertisements, illustrations in the text. Original brown quarter morocco, gilt, top edge gilt, binding a trifle worn else very fine. 66.00

**32** ATKINS, James. **The Tradesmen's Tokens of the Eighteenth Century.** London, 1892. vi, (2), 415 pages. Original brown quarter morocco, gilt, top edge gilt, just a trifle rubbed. Very fine. 99.00  
Scarce in this state of preservation.

**39** BATTY, D. T. & Lawrence, Fredk. George, *Editor*. **Batty's Catalogue of the Copper Coinage of Great Britain, Ireland, British Isles and Colonies, Local and Private Tokens, Jettons, &c., compiled from various authors, and the most celebrated collections; together with the author's own collection of about ten thousand varieties.** Manchester & London, 1868-1898. Four volumes. 1300, (2), 152 pages, 4 engraved plates of tokens. Matching black cloth, gilt, original printed wrappers to volumes III & IV bound in, circular for 1898 appendix tipped in. Fine. 247.50

Ex libris L. F. Salzmann and Henry J. Barber. A remarkable compilation, the most extensive collection of its type ever recorded.

40 BATTY, D. T. (with Lawrence, F.G.). **Catalogue of the Copper Coinage of Great Britain, Ireland, British Isles and Colonies.** Manchester and London, 1868-1898. 4 volumes. Quarto; 1300 (2) 152 pages; 4 engraved plates. Attractively bound in half morocco, backs gilt. Fine set. 412.50  
The Large Paper Edition. Rare.

57 (BIRCHALL, Samuel). **An Alphabetical List of Provincial Copper-Coins or Tokens, issued between the years 1786 and 1796.** Leeds, printed by Thomas Gill, 1796. Printed title but without the additional engraved title sometimes found. (4), 141 pages, some check marks in the text. 19 x 12 cm. Contemporary calf and boards, worn. UNSOLD

58 BIRCHALL, Samuel. **An Alphabetical List of Provincial Copper-Coins or Tokens, Issued between the Years 1786 and 1796.** Leeds: (for Birchall) by Thomas Gill, 1796. *First Edition.* Extra engraved title-page, (4), 141 pages, with the errata leaf inserted as final leaf. Small 8vo (in 4's). Contemporary marbled wrappers, rebacked with plain paper, uncut, soiled and rubbed, unsewed; engraved title browned. 132.00

65 BOYNE, William. **Tokens issued in the Seventeenth Century in England, Wales, and Ireland by Corporations, Merchants, Tradesmen, etc.** London, 1858. xxiii, 630, (2) pages, 42 engraved plates. Original green cloth, gilt. 71.50  
Ex libris James O'Byrne.

66 BOYNE, William. **Tokens issued in the Seventeenth, Eighteenth, and Nineteenth Centuries, in Yorkshire, by Tradesmen, Overseers of the Poor, etc., in gold, silver, brass, and copper. Also The Seals of all the Corporations in that County.** Headingly, privately printed for the author, 1858-1870. (*Second Edition*). viii, 1-32, (2), 33-40, (4), 41-44, (2), 45-62 pages, text illustrations, 17 plates in all. Small 4to. Original maroon blindstamped cloth, gilt, spine a little worn, front hinge cracked. 88.00  
Ex libris R. W. Cochran-Patrick. Very scarce.

67 BOYNE, William. **The Silver Tokens of Great Britain and Ireland, the Dependencies, and Colonies. To which are added Two Tokens in Gold, and some in copper which were issued as silver.** London, printed for the subscribers only, 1866. 68 leaves printed on rectos only, 7 engraved plates of tokens, some hand-colored, some annotations including James O'Byrne's monogram presumably indicating tokens in his collection. Original blindstamped maroon cloth, gilt. 88.00  
One of only 250 copies printed. Ex libris James O'Byrne.

74 [BRITISH TOKENS]. [BOWLES, W.J.]. **Bristol Coins and Tokens of the XVIIth, XVIIIth and XIXth Centuries.** n.d. (1900). Octavo; 15 leaves. Manuscript notes throughout, describing additional tokens not included in the printed version; letter from S. Sydenham to W. S. Lincoln, dated June 25, 1898, relating to Bath tokens. Signed from Bowles to W. S. Lincoln. Card covers. (*also*) CLARKE, E. H. **Kentish Hop Tokens And Their issues.** Maidstone 1930. Sm. Octavo; pp. (20); illustrations. (*also*) DRURY, H. C. **The Later XIXth Century Farthing Tokens of Ireland.** (Rep. from the Jnl. of the Royal Society of Antiquaries of Ireland. Vol. 2.). Dublin 1920. Octavo; pp. 15 (1). Card covers. (*also*) MACKENZIE, H. R. **Some Early Volunteer Tokens.** (In: The Volunteer Service Magazine, April 1894). pp. (607)-611; illustrations. Card covers. 110.00

98 CONDER, James. **An Arrangement of Provincial Coins, Tokens, and Medalets, issued in Great Britain, Ireland, and the Colonies, within the last twenty years; from the farthing, to the penny size.** Ipswich, Printed and Sold by George Jermyn, 1798. *First Edition.* (24), 330, (2) pages, 3 engraved plates of tokens. Small 4to, 20 x 14 cm. Modern maroon cloth, gilt. Interleaved throughout, with numerous pencil annotations. 110.00

99 CONDER, J. **An Arrangement of Provincial Coins, Tokens and Medalets, Issued in Great Britain, Ireland and the Colonies within the last twenty-years; from the farthing to the penny size.** Ipswich 1799. *Second edition.* Small quarto; pp. (24), 330 (1), errata leaf; 3 engraved plates. Stain at base of a few leaves, not affecting text. With a long note relating to the author's life, in a 19th century hand, on the verso of the leaf preceding the preface; a number of annotations in a neat hand throughout the text. Blindstamped later full calf. 121.00

100 COTTON, William A. **The Coins, Tokens and Medals of Worcestershire, with illustrations and notes.** Bromsgrove, privately printed for the author, 1885. Printed leaf, title printed in red and black, dedication leaf, (8), 149, (2) leaves printed mostly on rectos only, text illustrations, 6 engraved plates. Original full vellum, gilt, top edge gilt. 275.00  
No. 65 of only 80 copies issued. Ex libris James O'Byrne.

105 DALTON, R. **The Silver Token-Coinage mainly issued between 1811 and 1812, described and illustrated.** (Leamington Spa, Arthur W. Waters), 1922. viii, 63 pages, finely illustrated. Small 4to. Tan cloth, gilt. 121.00  
No. 150 of 200 copies, signed by Dalton.

**107** DAVIS, W. J. *The Token Coinage of Warwickshire, with Descriptive and Historical Notes. Illustrated.* Birmingham, 1895. xx, 132 pages, 15 pages of advertisements, 23 fine plates. Small 4to. Original tan cloth, gilt, top edge gilt. Fine. 66.00 Very scarce.

**108** [DAVIS, W.J.]. *Catalogue of a Collection of Rare Tradesmen's Tokens, the property of W. J. Davis.* London, Sotheby, Wilkinson & Hodge, March 11-15, 1901. 93 pages, 820 lots, 5 fine plates. Modern tan cloth, gilt, title dusty, plate margins a trifle chipped. 77.00

**109** DAVIS, W.J. & Waters, A.W. *Tickets and Passes of Great Britain and Ireland Struck or Engraved on Metal, Ivory, etc. for use at Theatres, Public Gardens, Shows, Exhibitions, Clubs, Societies, Schools and Colleges; also Truck Tickets, Colliery Checks, Railway Passes, Gambling, Lottery and Racing Tickets, etc., Described with Occasional Notes.* Leamington Spa: Privately printed at the Courier Press, 1922. viii, 347, (9) pages, fine autotype frontispiece plate. 4to. Original russet cloth, gilt. 165.00

Clain-Stefanelli 13880. No. 4 of a limited edition of 150 copies, signed by Waters. Ex libris Ray Byrne.

### *A Superb Set of the Virtuoso's Companion*

**110** DENTON, M. & Prattent, T. *The Virtuoso's Companion, and Coin Collector's Guide: being accurate representations of the most scarce and curious provincial and other coins.* London, M. Denton, No. 139 St. John's St., West Smithfield, T. Prattent, No. 46, Cloth Fair, West Smithfield, M. Young, Medallist & Goldsmith, Ludgate Street; and H. D. Symonds, Paternoster Row; and Sold by the Booksellers in Town and Country, 1795-1799. Eight volumes in four. Engraved titles for each volume (all dated 1797), engraved frontispiece, preface leaf, James Wright's 4 page *Observations on Coins*, printed title to the *Continuation*, 15 page index, 8 page index to the *Continuation*, 7 page index of Abbreviations, 240 engraved plates, each illustrating both sides of four tokens. The plates are dated from 1795 to 1797. Bound in following each title are the very rare original printed blue or pink wrappers for the following *Numbers* (dated 1797): 63, 64, 65, 67, 71, 72, 75 & 76 as well as the front wrappers for two unnumbered *Numbers* (dated 1799). Interleaved throughout with slightly larger blanks. Large 12mo, 200 x 134 mm. Antique English calf and boards, wide raised bands, decorated in blind and ruled in gilt, red and green lettering pieces, gilt. Very fine set. 825.00

A complete, exceptional set with the signature and stamp of 19th century collector Henry Booth on the original endpapers and, on four of the titles, the signature of F. Macfadyen, whose collection was sold by Sotheby's in 1907.

**158** G(OLDING), C(harles). *An Account of the Tradesmen's Tokens of Essex.* Lowestoft, *Extracted from the East Anglian*, Samuel Tymms, 1867, (1868). 28 pages. 4to, 28 x 22 cm. Original printed wrappers a trifle worn and discolored. 76.00 Very rare. An interesting well-written work with a number of tokens, noted as being in Golding's collection, previously unpublished.

**251** LONGMAN, W. *Tokens of the Eighteenth Century connected with Booksellers & Bookmakers (authors, printers, publishers, engravers and paper makers).* London, Longmans, Green and Co., 1916. 90 pages, 3 plates of tokens, text illustrations, 8 other plates. Original blue cloth, gilt, binding a little worn. 275.00

Ex libris Arthur W. Waters. Extra-illustrated with engravings of tokens from Denton & Prattent and other sources tipped in; also, a fine plate depicting A. Swainson's shop. Original publisher's brochure and order form also tipped in. Far more interesting, however, are three letters to Waters from Longman, regarding Waters' offer to look through the proofs and his offers to supply illustrations, all dated 1916. Included as well are 1901 letters from E. Marston and his son regarding a parcel of bookseller tokens sent by Waters.

**360** PYE, Charles. *Provincial Copper Coins or Tokens, issued between the Years 1787 and 1796, Engraved by Charles Pye, of Birmingham From the originals in his own Possession.* Birmingham, Publish'd for the Engraver; by John Nichols Red-Lion passage, Fleet Street, and T. Egerton, Whitehall, London; & Thos. Pearson, Birmingham, (1795). *First Edition.* Finely engraved title, *Advertisement* leaf, 36 finely engraved plates of 18th century English tokens, iii page index. The entire work tipped-in a thick quarto volume along with hundreds of other engravings of English tokens and medals and ancient coins, with occasional manuscript notes accompanying the added illustrations. 4to. Old calf and marbled boards, gilt. 154.00 Ex libris Hamilton Smith and R. W. Barton. An interesting copy of this classic work.

**361** PYE, Charles. *Provincial Copper Coins or Tokens, issued between the Years 1787 and 1796, Engraved by Charles Pye, of Birmingham From the originals in his own Possession.* Birmingham, Publish'd for the Engraver; by John Nichols Red-Lion passage, Fleet Street, and T. Egerton, Whitehall, London; & Thos. Pearson, Birmingham, (1795). *First Edition.* Finely engraved title, *Advertisement* leaf, 36 finely engraved plates of 18th century English tokens, iii page index. 30 x 21 cm. Contemporary brown half morocco, 4 wide spine bands, intricately stamped in blind and gilt, extremities a little rubbed, joints a trifle weak. Fine. 176.00

Very rare *Large Paper Copy* of this major early work on late 18th century English tokens.

**362 PYE, Charles. Provincial Coins and Tokens, issued from the Year 1787 to the Year 1801.** Birmingham, printed at T. A. Pearson's, 1801. *First Edition.* 18 pages, 55 finely engraved plates of tokens (numbered 1-52 + 15\*, 18\* & 35\*). 4to. Contemporary tree calf, gilt, neatly rebacked. Fine. 192.50  
Ex libris R. W. Cochran-Patrick. The first edition of the expanded work. Very scarce.

**363 PYE, Charles. A Correct and Complete Representation of all the Provincial Copper Coins, tokens of trade, and cards of address, on copper, Which were circulated as such between the Years 1787 and 1801, when they were entirely superceded; a new copper coinage being at that time in circulation, issued by authority of Government.** *Second Edition.* London, published by Matthew Young, (1819). 18 pages, 55 engraved plates of tokens (numbered 1-52 plus 15\*, 18\* & 35\*), hand-colored. 4to. Contemporary red half calf, gilt, binding worn. 242.00  
Ex libris James O'Byrne. Very rare.

**364 PYE, Charles. A Representation of Provincial Copper Tokens, tokens of trade and cards of address Circulated between 1787 and 1801, engraved by Charles Pye of Birmingham. The original notes have been extended wherever possible.** Leamington Spa, privately printed at the Courier Press for Arthur W. Waters, 1916. *Third Edition.* (15) pages, engraved frontispiece portrait of Thomas Sharp, 55 finely engraved plates (numbered 1-52 + 15\*, 18\* & 35\*) each with a facing page of descriptive text. 4to, 290 x 234 mm. Original brown quarter roan, gilt, top edge gilt, others untrimmed, bit waterstained here and there else a fine copy. 715.00

Copy number thirteen of only twenty-three copies printed. Arthur Waters purchased a quantity of the Pye plates at a sale of a portion of the Chetwynd library. By reprinting the nine plates not present there, he was able to assemble a total of twenty-three copies, issued with his updating, revisions and notes on rarity added. One of the rarest and most famous English token books.

#### *The Printer's Proof of Pye/Waters*

**365 PYE, Charles. A Representation of Provincial Copper Tokens, tokens of trade and cards of address Circulated between 1787 and 1801, engraved by Charles Pye of Birmingham. The original notes have been extended wherever possible.** Leamington Spa, privately printed at the Courier Press for Arthur W. Waters, 1916. *Third Edition.* Title page of 1795 edition tipped in, original title page and text of 1801 edition (18 pages), 55 (1-52, 15\*, 18\* & 35\*) finely engraved plates with facing text of 1916 edition (but all original impressions of the plates), title and preliminary text of the 1834 Chetwynd Catalogue (4 + x pages), 1916 title page and preliminary text (15 pages). 4to, 163 x 215 mm. Contemporary blue quarter morocco, gilt, all edges gilt, a bit rubbed. Fine. 1705.00

Ex libris Arthur W. Waters, with the following handwritten note on the front pastedown: "With this copy are bound the title page & introduction taken from the rare privately printed Sharp's Catalogue of the Chetwynd Collection of Tokens as well as the text from the 3rd edition of Pye's Tokens privately printed in 1916. Some extra illustrations are likewise inserted." Designated by Waters on the title verso: "a Printer's Proof Copy." The word *and* in the eleventh line of the preface, crudely corrected in the published version, is corrected here in manuscript. Two printed notices of publication are pasted on the title verso (the book sold for 50 shillings). There are also a number of additions in Waters' hand with accompanying photographic, handrawn and printed illustrations cut to size and pasted in. A most remarkable copy of a most remarkable book.

**413 SHARP, Thomas. A Catalogue of Provincial Copper Coins, Tokens, Tickets, and Medalets, issued in Great Britain, Ireland, and the Colonies, during the eighteenth and nineteenth centuries; Arranged according to Counties, &c. with particulars of their fabrication, names of the artists, and miscellaneous remarks illustrative of the rarity of particular specimens. Described from the Originals in the collection of Sir George Chetwynd, Baronet, of Grendon Hall, in the County of Warwick.** London, privately printed by J. B. Nichols and Son, 1834. (4), x, (xiii)-xxi, (1), 280 pages, finely engraved token on the title, finely engraved view of Grendon Hall at the end. 4to, 325 x 261 mm. Contemporary dark green morocco and cloth, sides decorated in gilt and blind, neatly rebacked, original spine laid-on, quaintly decorated in gilt, extremities a bit worn. A fine complete copy (pages xi-xii are never present). 522.50

Very rare. According to various reports, between fifty and sixty-two copies were printed. Most, if not all, examples were presentation copies, this copy being inscribed as follows: "To John Robinson, Esq with Sir George Chetwynd's best thanks for his obliging and polite attentions to him at Soho Mint. September 5th 1834."

**415 SMITH, Arthur. A Catalogue of the Town and Trade Tokens of Lincolnshire issued in the seventeenth century.** Horncastle, 1931. (4), 51 pages, 15 plates. Later blue cloth, gilt. 44.00  
Very scarce.

**422 SPENCE, T(homas). The Coin Collector's Companion. Being a descriptive alphabetical list of the modern provincial, political, and other Copper Coins.** London: printed for T. Spence, Dealer in Coins, 1795. 50 pages, vi page *Supplement to Spence's List of Coins*, additional leaf *New Coins published and sold by T. Spence.* 8vo, 184 x 113 mm. Nineteenth century green cloth and boards, gilt, a few contemporary manuscript additions. 605.00  
Very rare.

476 [WATERS, Arthur W.]. **The 18th Century Token Coinage issued in Ireland. Illustrated.** From Atkins's 18th Century Tokens. Leamington Spa, 1902. Manuscript title, 329-358, (1352)-1418, (2) pages, 3 engraved plates. Brown half calf, gilt, top edge gilt, binding a trifle rubbed. Fine. 165.00

The Irish sections of Atkins and Boyne bound together with a manuscript title in Arthur Waters' hand. The Atkins text is interleaved, with numerous engraved illustrations of tokens, cut to size and pasted in (most all from Pye), with die marriages indicated in red.

477 WATERS, Arthur W. **The Token Coinage of South London issued in the 18th and 19th Centuries. With introduction and notes.** Leamington Spa, Simmons & Waters, 1904. xiv, 33 pages, frontispiece portrait, folding broadside reproduction, 2 fine autotype plates of tokens, 3 additional plates. 23 x 15 cm. Contemporary red half morocco, gilt, top edge gilt, spine chipped, internally fine. 220.00

One of only 100 copies printed. Inscribed as follows on the second flyleaf: "F. L. Waters. From his son. Xmas. 1903. Mr F L Waters Died Jan 1919 the book is now presented to Ambrose Heal by Arthur W Waters July 1931." With Arthur W. Waters' fine bookplate, inscribed: "copied from Sir J Reynold's plate." Also with Ambrose Heal's ex libris with the following note in his hand: "1931. Given to me by A. W. Waters." Finally, with a manuscript note on the frontispiece plate depicting Samuel Drummond's water colour drawing of Thomas Keys, as follows: "This portrait was given to the Bermondsey Public Library by A. W. Waters, 1931." A remarkable copy of this rare little book.

478 WATERS, Arthur W. **Notes Gleaned from Contemporary Literature, &c. respecting the Issuers of the Eighteenth Century Tokens. Struck for the County of Middlesex. Arranged according to Atkins's Tradesmen's Tokens.** Leamington Spa: Simmons and Waters, 1906. viii, (4), 98 pages, fine frontispiece plate of tokens, 5 other plates. Original brown cloth, gilt, top edge gilt. Near fine. 121.00

No. 78 of only 200 copies printed, signed by the author.

479 WATERS, Arthur W. **Notes Gleaned from Contemporary Literature, &c. respecting the Issuers of the Eighteenth Century Tokens. Struck for the County of Middlesex. Arranged according to Atkins's Tradesmen's Tokens,** Leamington Spa: Simmons and Waters, 1906. viii, (4), 79 pages, fine frontispiece plate of tokens, 5 other plates. (*bound with*) WATERS, Arthur W. **The Token Coinage of South London issued in the 18th and 19th Centuries. With introduction and notes.** Leamington Spa: Simmons & Waters, 1904. xiv, 33 pages, frontispiece portrait, folding broadside facsimile, 2 fine plates of tokens, 3 other plates. Original brown cloth, gilt. 302.50

The first title is No. 15 of only 200 copies printed, signed by the author. The second title is one of only 100 copies printed. Ink stamps of Geo. E. Hare and D. R. D. Edmunds.

### *The Rarest Work on English Tokens*

491 WILLIAMS, Christopher. **A Descriptive List of the Provincial Copper Coins, including those of London.** (London): Printed and Sold by J. Hammond, No. 12, St. Martins Lane, Charing Cross, 1795. 30 pages, 341 descriptions of tokens. 12mo, 159 x 92 mm. Contemporary marbled boards, lower corner of B3 torn, barely affecting the text, dated May 7, 1795 in manuscript at the head of the first page of text. Very fine. 2420.00

Royal Mint duplicate. Sold at the 1985 Spink sale in London where it was described as "an item known to recent generations of token collectors only from a two-line reference in Hamer's *Introduction to The Provincial Token-Coinage of the 18th Century* (1910-17)."

492 WILLIAMSON, George C. **Trade Tokens issued in the Seventeenth Century in England, Wales, and Ireland, by Corporations, Merchants, Tradesmen, Etc. A New and Revised Edition of William Boyne's Work.** London, 1889-1891. Two volumes. xlivi, (1), 804; vi, (8), (811)-1584, (12) pages, 23 engraved plates, one folding, text illustrations. Original green quarter roan, neatly rebacked in green cloth, gilt, top edges gilt. Fine. 110.00

No. 143 of only 250 sets issued, signed by Williamson. The best edition of this still standard work.

Classic English token books are harder to find nowadays, especially those annotated or owned by famous collectors of the past. A number are impounded in British institutions and the finest private library ever formed presently resides in England, where it is still being added to on the rare occasion when a volume turns up not already there. Mainly, though, the available supply has been largely absorbed by the growing legions of collectors of the series. Interest has never been greater as evidenced by the formation of the "Conder" Token Collectors Club. May it prosper. The *Newsletter* issue you hold in your hands has already joined the long and illustrious body of literature on this fascinating collectible. Congratulations Wayne and Joel.

**AUTHOR'S NOTE:** My book on Soho Mint, Lasting Impressions: The Work of Boulton, Watt, is now with its two publishers, the British Numismatic Society and the Smithsonian Institution Press. We hope to publish in late 1997, the Bicentenary Year of Matthew Boulton's first regal coinage for Great Britain. The book will contain a general account of all of Soho Mint's production, including eighteenth-century tokens for the British Isles. But the editors of the Conder Token Newsletter have kindly allowed me space to discuss Boulton's tokens in greater detail than that allowable within the compass of a general book. There follows the first of what I hope will be an ongoing series on Matthew Boulton's contributions to the eighteenth-century series.

---R. G. DOTY

## MATTHEW BOULTON AS TOKEN-MAKER: THE FIRST ATTEMPTS

Before Matthew Boulton struck British coins, he minted British tokens. And before he introduced new moneying concepts to the wider, national public, he tended to try them out before a smaller, local audience. And so we may see Matthew Boulton's work in the token field as a proving ground for designs - and for processes: for the British token was the first money, public or private, to be struck by the power of steam.

This took place during the summer of 1789. Having been encouraged to invest thousands in a new, dynamic moneying process by the lure of lucrative regal copper coining orders, Boulton had begun the construction of Soho Mint in the early months of 1788; by the final months of that year, he was making some progress with the machinery, but was learning that he might have little work for it once it was done: powerful persons in the Government were losing interest in copper coinage reform, and powerful persons in the Royal Mint were actively opposed to it. Boulton's position was unenviable: he had sunk too much money into the new mint to simply abandon it - and so he concluded that he might as well sink several thousands more into the project, in hopes of an eventual return on all of his investment. So his mechanics would continue to construct, and to tinker, while Boulton would scour the countryside for work.

He would find it in infrequent orders for the East India Company (indeed, his first coinage, conducted in 1787 and 1788 in *London*, had been for 'John Company's' new domains in Sumatra: Boulton had had to coin there because he then had no mint of his own). He would also find it

where other Birmingham coiners were finding licit employment: he would make copper tokens for trade.

He had initially disparaged this commerce, and he was never entirely comfortable with it. When it came to copper money, Boulton's mind ran along a fairly simple course: the poor need official copper they can trust; I can strike that money on behalf of the Royal Mint - or I can sell my hard-won expertise to the Crown, which will henceforth be able strike a safe regal copper coinage for the virtuous working poor. Unfortunately, reality retarded the flow of events (although it did nothing to reverse it: Boulton eventually received the right to coin regal copper, and the Government eventually purchased his machinery for Tower Hill); the entrepreneur concluded that he must climb down from his lofty position - and join other, lesser-skilled Birmingham coiners already on the ground, already making commercial coin, or tokens. There was certainly enough work for everyone.

He began his labors as a subcontractor, striking halfpenny tokens for Macclesfield and Cronebane. It is impossible to separate the two issues or determine their sequence: Matthew Boulton's clerk at the time was a lackadaisical gentleman named John Roberts, whose ideas of record-keeping were so undemanding that Boulton was finally forced to sack him. And Roberts' tenure unfortunately coincided with the very beginnings of Soho Mint's production. But we can say the following about these two tokens, and about Matthew Boulton's role in their production.

They were made for two closely-allied businesses, Roe & Company of Macclesfield in Cheshire, and the Associated Irish Mine Company, of Cronebane, in County Wicklow, Ireland. The Roe combine held a major interest in the Cronebane concern, and the coinage of halfpenny tokens for both businesses seems to have been first discussed in the summer of 1787. John Westwood of Birmingham was the person selected as coiner, while the designer would be John Gregory Hancock, Sr., who had already distinguished himself in the matter of the Parys Mine coinage.

How Matthew Boulton came on the scene remains unrecorded. His interest in copper might have led him there, as might the fact that his people were deeply involved in the erection of a mint for which its proprietor now had no orthodox use. In any event, Boulton was contacted by John Westwood in March 1789 'to do the Dies & Strike the pieces which I sd I am willing to [do] provided we can understand each other'; Westwood sent him '10 Ton blanks, milld [lettered] on

ye Edges & ready for annealing Cleaning &c' on 30 May, with another four tons to come. A working arrangement had meanwhile been concluded between Boulton and Westwood, wherein the former would pay the latter for the blanks and then be repaid by Roe & Company, an arrangement made 'solely for the accommodation of Mr Westwood & getting forward with the business'<sup>1</sup>. Within a few weeks, Boulton's people were perfecting his machinery by the practical method of using it to strike Westwood's copper tokens. One of them wrote his master late in June with the news that a single press had been connected to one of Boulton & Watt's steam engines and

has gone for some time past very well, at the rate of nearly 40 pr Mint [minute]--- It could work very much faster if it would return in time. The smallest difference in the height of the dies makes 2 or 3 strokes difference pr minute, as the present press has no adjustments, which in the new one will be easily regulated--- We have this week struck about 24 cwt [hundredweight], with many little hindrances, but hope we shall be able to increase the quantity much next week. ... I should be glad to know the quantity you would wish struck pr week, as with one set of hands at the press we can not continue so many hours as might be done ... Bush is working at the new layer in and Webb [sic] is arranging and cleaning every thing about the press so that I hope every [sic] will go on in the morning (my fingers received some small damage, which almost prevents my writing).<sup>2</sup>

I have quoted Lawson's letter *in extenso* for several reasons. First, it deals with Boulton's earliest steam-powered coinage. Second, it gives us an arresting statistic as to the fledgling mint's current capacities and future possibilities. If Boulton's machinery were capable of striking forty or so moderate-size pieces per minute *from the very beginning* (at a time when the greatest rate possible for similar pieces on an ordinary screw press was at least ten pieces fewer per minute), then the new method's promise was great indeed. And within a month or so, his people were striking at fifty-five per minute, exactly twice the normal, sustained rate that a seasoned gang of manual coiners might achieve. And finally, the writer's injury to his fingers tells us something we

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<sup>1</sup>Birmingham Reference Library, Matthew Boulton Papers [hereafter MBP] 262, Letter Box W2, summaries in Boulton's hand of his correspondence with Roe & Company during 1789. The quoted materials bear dates of 16 March and 30 May 1789.

<sup>2</sup>MBP322, Lawson, James, and Lawson, Archibald, James Lawson to Matthew Boulton, 27 June 1789.

need to know, the absence of which has prevented the correct attribution of the Roe and Cronebane coins: Boulton was not striking these pieces in collar.

He was not striking them in collar because he had not as yet perfected the machine parts which would allow him to do so. And so poor James Lawson must sit in a hopper at the press, quickly flicking each halfpenny token away before the next blank could be mechanically introduced between the dies. It is as well that Boulton's machinery could coin no more rapidly than it did! The collar and laying on mechanism must work together, were optimum productivity to be achieved. Boulton finally worked out a satisfactory arrangement in the early autumn of 1790, as will be told in a later installment of this series. But until he did so, none of his coins or tokens could be struck with the finely finished, perfectly perpendicular edges we associate with his technology - *and none of them would be instantly distinguishable from other people's tokens*. The use of a collar ensured perfect roundness; it ensured perfect centering; and it also acted to flatten the fields of whatever was being struck. Boulton was just beginning to learn his craft of die-maker at the time of the first coinage: and while his products might someday be distinguishable by their die-work alone, they would not have been so recognizable at this early date. And so we can only conjecture which were Boulton's contributions to the Roe and Cronebane coinages and which were not - although a perfectly struck Cronebane with prooflike surfaces (say a D&H 21, which sometimes comes that way) suggests in fairly strident tones that it originated in Mr. Boulton's workshop rather than elsewhere.

For the uninitiated, a quick description of the Cronebane and Roe tokens may be useful. The Cronebane pieces featured a right-facing bust of St. Patrick with crozier, the legend CRONEBANE HALFPENNY for the obverse. The reverse bore what we assume were the Associated Irish Mine Company's arms, the legend ASSOCIATED IRISH MINE COMPANY, and the date, 1789. The edge assured the user that the token was PAYABLE AT CRONEBANE LODGE OR IN DUBLIN. The Cronebane token was widely imitated, most of the counterfeits bearing the reverse legend ASSOCIATED IRISH MINERS ARMS, while the bust of St. Patrick appears far cruder, sometimes to the point of caricature.

Genuine Cronebane pieces occupy D&H numbers 1 through 31; varieties with higher numbers are contemporary counterfeits.

The Roe & Co. Pieces fall into two categories, only one of which concerns us. The

original design bore a beehive on the obverse, with MACCLESFIELD above, the cipher R & Co (for Roe & Co.) below. The reverse featured a seated female figure with a cogwheel, symbolizing industry, with the word HALFPENNY above, the date 1789 below. On this token, the edge guaranteed the piece PAYABLE AT MACCLESFIELD LIVERPOOL OR CONGLETON. Unlike the Cronebane token, the Macclesfield piece escaped forgery. But a second type, introduced in 1790, which bore a bust of Charles Roe in place of the cipher, drew active imitation. Matthew Boulton played no part in the production of this second Macclesfield type, much less in its spurious brothers.

The 1789-dated Roe & Co. tokens will be found in Dalton & Hamer's section on Cheshire, numbers 8 through 15.

There is a faint indication in the Boulton papers that the Roe pieces were created prior to the Cronebanes - but the indication is very faint indeed. Those papers contain a stronger suggestion that the coinage was ready for shipment at the beginning of September 1789 - although I have found no firm date for its actual remission. There is much of conjecture surrounding these pioneer issues - and never more than when we attempt to ascertain how many of them Matthew Boulton actually struck.

There is evidence that he struck most or all of them. Writing to his supporter Lord Hawkesbury in mid-April 1789, Boulton said that he had

just learnt from the parties themselves that the Macclesfield [Roe] Copper Co. after the Example of the Anglesey Co and others have made a beginning of 40 Ton which are to be called Macclesfield halfpence. The said Compy [company] also are going to Coin a quantity for Ireland with St. Patricks [sic] head on one Side.<sup>3</sup>

This gives us a likely sequence of production. But it also suggests that Westwood could have done very little on either coinage before Matthew Boulton took it over. I think we must conclude that Boulton's role as a subcontractor was effectively that of the real coiner of the Macclesfield and Cronebane halfpence. But how many did he strike? I base what follows on

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<sup>3</sup>MBP237, Letter Box H2, Matthew Boulton to Charles Jenkinson, Lord Hawkesbury, 14 April 1789.

hints from the Boulton Papers, as well as on the actual weight of observed specimens at the Smithsonian and elsewhere. What I have found must be seen as no more than a preliminary attempt, but one thing becomes obvious from the outset: any such attempt flies in the face of traditional accounts.

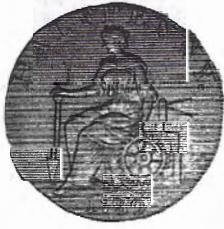
Much of what we know about token mintages comes from Charles Pye, a Birmingham publisher who actually knew many of the token issuers, including Matthew Boulton. Writing at the turn of the nineteenth century, Pye put the total for 1789 Roe tokens at two tons - which works out to slightly more than one hundred thousand pieces, based on the estimate of 5,150 tokens per hundredweight used by Pye and other early writers. Pye did not give an estimate for the Cronebane issue, or indeed for any other Irish members of the token series.

Based on the amount of copper employed in the coinages and on the apparent relative scarcity of Roe and Cronebane halfpennies, my own estimate is several times higher than Pye's: a figure of 600,000 to 700,000 Roes and about a million Cronebanes seems reasonable to me - most or all of which began at Soho. I cannot explain why Charles Pye's figure is a fraction of my own; but if Matthew Boulton struck all of the copper blanks sent him by Westwood (and there is no evidence that he used them for any other purpose: no pieces exist with these edges but other designs), he would have had to have struck far larger numbers of tokens than we have previously supposed.

As I mentioned earlier, there is much a great deal both unknown and unknowable about Matthew Boulton's role in the elaboration of the Roe and Macclesfield tokens. But the summer of their manufacture saw Boulton turning to production for another of the early token magnates - his old enemy, Thomas Williams. Williams had actually begun the Conder series early in 1787, with his Parys Mines pence. By the summer of 1789, Matthew Boulton was taking over this coinage. And we begin to move from speculation and shadow into certainty and light. Soho's role in the Anglesey story will form my next chapter.



1) Matthew Boulton's Macclesfield token,  
spanning two eras



2) Boulton's token for Cronebane;  
the surfaces suggest particular care in the striking

The Principal English Token Literature -  
A Modest Trial Bibliography  
By Ken Lowe

(Continued from Volume I, Number 1)

THE AUCTION CATALOGUES

NOTE: This is currently quite an incomplete listing.

Bangs, Merwin & Co. [Ezra Hill, cataloguer] [EZRA HILL] Catalogue of an Extensive and Valuable Cabinet of Coins, Medals and Tokens. April 25-26, 1860. 23 pp. 676 + 78 lots.  
47 lots of identified English 18th century tokens in 19 lots.

Bangs, Merwin & Co. [BRAMHALL & LEVICK] Catalogue of a Numismatic Collection. September 12-14, 1860. 40 pp. 1106 lots.  
64 lots of identified 18th century English tokens. Quite a rare catalogue, especially in nice condition.

Bangs, Merwin & Co. [CHARLES H. MORSE] Catalogue of Coins, Medals & Continental Money. October 17-18, 1860. 20 pp. 807 lots.  
30 lots of attributed 18th century English tokens.

Bangs & Co. [J.C. Randall] Catalogue of a Valuable Collection of Coins and Medals ... the Property of J. COLVIN RANDALL. November 28, 1882. 23 pp. 702 lots.

16 lots of identified 18th century English tokens: 7 unc Coventry half penny tokens from 1792 to 1795.

"Mr. Randall in his ramblings abroad during the last summer kept one eye for things numismatic, the other for sight seeing, and thus joining business to pleasure, reaped a very good harvest of rarities, and on his return offered them to buyers at his sale. The success of the sale was due to the sterling quality of the ware offered, and its rarity, not as he claimed in a letter because he had 'the paper, type, and a man to set it, made expressly to order!' (Ed. Frossard, NUMISMA, January 1883, pp. [6 & 7])

Bluestone, Barney. Second Public Auction Sale. Rare Coins, Tokens, Medals, Paper Money, Etc. January 16, 1932. 42 pp. 1033 lots.

Adams, B-. 63 attributed 18th century English tokens in 8 lots.

Bluestone, Barney. Ninety-Fifth Catalogue of Rare Coins, Tokens, Medals, Paper Money, etc. December 14, 1946. 85 pp. 1989 lots.

106 mostly unc or proof, attributed (by Dalton & Hamer) 18th century English farthing, halfpenny, and penny tokens in 29 lots. Also 36 19th century English silver tokens in 12 lots.

Bluestone, Barney. 106th Catalogue. June 25, 1949. 33 pp. 1380 lots.

Nice Conder tokens.

Chapman, S.H. & H. [Sale 5] A Small Collection. March 2, 1881. 25 pp. 500 lots.

Adams, C+. 23 lots of English halfpenny tokens, "A Choice Collection Never Before Offered."

Chapman, Henry. [A.N.A. Sale 10. Detroit]. Catalogue of a Miscellaneous Collection of Coins, Medals and Paper Money. This sale is made at the request of the Committee on Entertainment of the A.N.A. Convention. August 26, 1925. 12mo, original white CaC, gilt. 28 pp. 454 lots.

Adams, C+. Good Conder tokens.

Christie's. Ancient, Foreign and United States Coins Together with Bank Notes from the Archives of the AMERICAN BANK NOTE COMPANY. June 5, 1991. 4to, glossy pictorial CaC. 140 pp. 912 lots.

An important offering of choice and rare British 18th and 19th century Tradesmen's tokens, many illustrated.

Cogan, Edward. Sale 28: EMIL CAUFFMAN. May 3-4, 1871. 8vo, blue CaC. 40 pp. 903 lots. 2 PHOTOGRAPHIC PLATES.

Adams, B. 102 attributed Conder tokens.

Cogan, Edward. [Sale 7] Catalogue of a Collection of Valuable American ... Silver and Copper Coins... A.B. TAYLOR and THOS. D. WATSON. June 18, 1860. 16 pp. 662 [+4] lots.

Adams, C. Adams/Attinelli, R-5. 162 lots of English 18th century tokens, most listed as "proof". Quite a scarce sale.

Cogan, Edward. Sale 34: [ISAAC FRANCIS WOOD] Catalogue of a Large and Valuable Collection of Gold, Silver and Copper Coins, a Very Large Assortment of Medals also Washington, Colonial and Pattern Pieces.... May 19-21, 1873. 107 pp. 1853 lots.

Adams, A- "Landmark medals". Adams/Attinelli, R-6. 82 lots of English tokens, some silver. This most important sale is decidedly elusive.

Curtis, John K. Priced Catalogue of Coins, Medals and Numismatic Works of All Nations For Sale by JOHN K. CURTIS. 1859.

Attinelli, p. 85. 5 pages of English "Conder" tokens.

Elder, Thomas. [Sale 192] Public Auction Sale. The BASCOM, LANGE, OAKLEY, BROWN, and GROSS Collections. October 18-20, 1923. 132 pp. 2457 lots.

Adams, B. 58 lots of Conder tokens.

Elder, Thomas. [Sale 288] Public Sale Extraordinary. The GRAY and DICKIE Collections. March 23-25, 1938. 168 pp. 3419 lots.

Adams, A with an 2 "A" for ancients and Europe, and 3 "A" for patterns, early silver, and U.S. gold. 3 1792 to 1794 Lady Godiva halfpenny tokens. Unc 1792 to 1794 Lady Godiva halfpennies & 4 other unc Conder tokens.

Elder, Thomas. [Sale 289] Auction Sale. The EDWARD RAUSCH Collection. May 14, 1938. 55 pp. 1389 lots.

Adams, C+. Rare Conder tokens: Proof D.H. 121, proof D. 309, proof D. 309.

Federal Coin Exchange. [Sale 20] Penn-Ohio Coin Clubs Spring Convention with the "3 x 3" Coin Clubs catalogue tipped in. 1957. 48 + 18 pp. 1350 + 526 lots.

Adams, B. Penn-Ohio Coin Clubs Spring Convention. 4/12-14/57. 3 x 3 Coin Clubs. 5/5/57. 36 lots of choice, attributed Conder tokens.

Glendining and Co. Catalogue of a Collection of Coins and Medals. June 28, 1918. 21 pp. 210 lots.

Hundreds of attributed 18th century tokens in multiple lots.

Glendining and Co. Catalogue of a Collection of Coins. February 25, 1920. 24 pp. 239 lots.

Extensive 18th century tokens. Ivory passes. Theatre passes and tickets.

Glendining and Co. Catalogue of a Collection of Coins and Medals [W.J. DAVIS]. March 23, 1920. 28 pp. 289 lots.

Davis, the prominent English numismatic figure, was the author of THE TOKEN COINAGE OF WARWICKSHIRE and THE NINETEENTH CENTURY TOKEN COINS OF GREAT BRITAIN, IRELAND, THE CHANNEL ISLANDS, AND THE ISLE OF MAN (1904). Offered are some of his rare tokens and tickets.

III. Glendining and Co. Catalogue of a Collection of Coins and Medals [W.J. DAVIS]. June 10-11, 1920.

Hundreds of attributed 18th and 19th century tokens in 82 lots. Good 15th to 18th century English coinage. The plate is of Davis' huge mahogany coin cabinet which apparently realized (not weighed) 120 pounds, was over 7 feet tall and nearly 4 feet wide.

Glendining and Co. Catalogue of a Collection of Coins and Medals. December 16-17, 1920. 34 pp. 359 lots.

Extensive attributed English tokens.

Glendining and Co. Catalogue of Rare Coins Including the Collections of E. ROLFE and H.G. ERINGTON, Antiquities and War Medals. March 20, 1929. 31 pp. 348 lots.

Several hundred attributed 17th century tokens in 4 lots.

Glendining & Co. Catalogue of Tokens Formed by the late S.H. HAMER, Esq. November 26-28, 1930. 8vo, original green CaC. 59 pp. 802 lots. 10 fine pls.

C-S 13910.

Glendining & Co., Ltd. The Late H.W. TAFFS: British, Colonial and Foreign Coins. November 21-23, 1956. 104 pp. 927 lots. 8 fine plates.

There must be at least 4000 attributed English 17th (by Boyne nos.) and 18th century tokens by (D & H nos.) in multiple lots.

Glendining & Co., Ltd. The Late FRANCIS COKAYNE, Esq.: The Important Sale of Tokens, 1st portion. July 17-18, 1946. 8vo, green CaC. 36 pp. 414 lots. 14 fine plates.

C-S 13908. Well-provenanced. "The fine array of tokens...are without doubt the finest collection ever formed, easily surpassing any other collections in museums or private hands." OF NOTE: "His collection was largely used for illustrations in the books by Dalton and Hamer, and he collaborated in the publication of the book." Most elusive.

Glendining. Catalogue of an Important Collection of Provincial Tokens of the Eighteenth Century and Medals and Tokens Relating to Printing. March 12, 1958. 8vo, green CaC. 455 pp. 8 fine pls.

C-S 13912. Longman's collection.

Glendining's. December 4-5, 1985.

387 lots of Tradesmen's (D & H) tokens.

Haseltine, John W. [Sale 70] Catalogue of the Entire Collection of SYLVESTER S. CROSBY Comprising Early Coins of America, U.S. Silver Coins, Pattern Pieces, American Medals, Washington Coins and Medals, Politicals, Store Cards, Etc. June 27-29, 1883. 8vo, original russet card covers. 92 pp. 1817 lots.

Adams, At, "Some of the finest colonial and Washington material ever assembled - a core sale". Also 80 lots of English half penny tokens.

King, Jr., Thomas. Catalogue of a Choice Collection of Provincial Coins, including several private and other rare tokens, which will be sold by auction, by Mr. King, jun. At his rooms, in Tavistock-Street, Covent-Garden, London, on Saturday the 25th of April, 1801 at twelve o'clock. Quarto, single leaf. (2) pp. 110 lots of 18th century tokens.

"Very rare and almost certainly the first auction purely devoted to the series of 18th century tokens. Of the 110 lots nearly 60 were catalogued as single lots. Of these most are identified by Pye numbers," from Drury, Catalogue XXX, lot 376.

Robinson, Alfred S. Catalogue of Coins and Medals from the Cabinets of ALFRED S. ROBINSON. October 15, 1869. 20 pp. 494 lots.

English "Conder" tokens.

Sotheby, Wilkinson & Hodge. [W.J. DAVIS] Catalogue of a Collection of Rare Tradesmen's Tokens, the Property of W.J. Davis, Esq., containing specimens in gold, silver, copper and tin, of all counties issuing tokens of Great Britain & Ireland of the eighteenth & nineteenth centuries, including trial pieces, countermarked dollars, bank tokens, &c. of the Channel Islands, also a fine collection of Warwickshire 17th century tokens, hammered coins of the Warwickshire mints in gold and silver coins by Wyon, from George IV to Victoria, in gold, silver and copper, patterns by Droz, and numismatic books. March 11-15, 1901. (4), 93, (1) pp. 820 lots. 5 autotype pls.

The sale of Davis' own collection of 18th and 19th century tokens.

Spink. Sale 7. December 5, 1979. 30 pp. 264 lots. 15 pls.

The first of Spink's token sales. This was also the first of the buff-covered catalogues. 336 attributed 17th-19th Century Tokens.

Spink. Sale 19. March 3, 1982 36 pp. 489 lots. 23 pls.

17th-19th Century Tokens from Gilbert, Pegg, et al. Because of the success of this sale dealing exclusively with trade tokens, catalogued by Peter Preston-Morley, Spink scheduled an annual token sale for several years. We have found the PRL for this sale to be scarce.

Spink. Sale 26. February 9, 1982. 22 pp. 412 lots. 13 pls.

Part I of the T.A. Jan Collection of Tokens. This sale also introduced the 5% "buyer's premium."

Spink. Sale 28. April 28, 1983 26 pp. 415 lots. 4 pls.

The annual token sale featured the T.W. Townsend collection of 17th century Lincolnshire tokens, and tokens from the Banham and the McFarlane collections.

Sale 35. April 11, 1984. 25 pp. 427 lots. 14 pls.

The annual token sale featuring the second part of the T.A. Jan token collection; 393 17th century tokens from the Dr. Brian Bird collection; and duplicates from the Norweb collection of tokens.

Spink. Sale 43. April 18, 1985. 37 pp. 553 lots. 16 pls.

The annual token sale featured the M.J. Harris collection of 17th century Suffolk tokens (221 specimens), a collection of Surrey tokens from the estate of David Spink, over 500 Anglesey tokens, some communion tokens, and some British tokens from the Carnegie Museum.

Spink. Sale 51. April 16, 1986. 39 pp. 476 lots. 10 pls.

British trade tokens.

Spink. Sale 53. June 19, 1986. 25 pp. 416 lots. Ills.

Myles Gerson Collection of 18th and 19th Century Tokens, Part I.

Strobridge, William H. [Sale 7: J.A. WRIGHT and F.S. EDWARDS] Catalogue of a Miscellaneous Collection of Coins and Medals. December 28-29, 1863. 29 pp. 702 lots.

Adams, B-. One lot of 32 English one shilling 1811-1812 silver tokens, many specific tokens indicated.



JAMES LACKINGTON.

Bronzing Conder Tokens  
by  
Carl C. Hanore'

BRONZE!... indicative of an age when man first learned to work with metallic ores. BRONZE!...its very sound indicating strength, power, rich, dark color. BRONZE!... well, you get the idea.

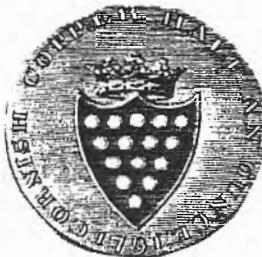
Some of the most interesting and beautiful of the British Provincial tokens are the bronzed proof pieces. These pieces seem to be a paradox unto themselves. Brilliant, yet dark, solid copper, yet covered in a bronze coating, these pieces were created specifically for collectors who appreciated the art, humor, and history of the token makers.

Why bronze the copper? After all, there are many tokens that are beautiful business strikes that are just plain uncirculated. But there are those manufacturers who wanted to show their pieces off. These tokens would remain in collections for centuries to follow. Collectors would own the cream of the copper. The proofing process as we all know displays the art of the designer to the utmost. Bronzing, then, would allow for the collector to own something distinctly separate from the business strikes, in appearance, and color. (Collectors who owned plain uncirculated pieces would have to wait years for theirs to turn the desirable dark chocolate color. Bronzed proof collectors could have it instantly.)

In addition to the dark chocolate appearance of the finished pieces, the bronze coating would offer good resistance to the effects of corrosion, and oxidation. Bronze is essentially copper with impurities added such as zinc, or tin to provide toughness as well as resistance to the elements. Bronze proofing would therefore offer a chance to own pieces in perfect preservation, essentially forever.

As was mentioned in the first issue of this journal, the copper tokens were essentially bullion pieces. Since the bronzed coating contains copper, the collector could own a legal tender piece containing more copper in total than the stated trade value on the piece. One would have to pay more as a collector for them, of course. Remember that copper was at a premium.

Apparently, some bronzed copper tokens did make it into commerce. Tokens can be seen today with worn areas where the bright red copper shows through. One different aspect of bronzing these tokens might be that if the bronzing wore off, a prospective shop owner would instantly spot substantial wear on the coin, and might choose not to accept it at stated value, this piece being underweight. Bronzing might then be used inadvertently as a means of keeping people from shaving off copper to save.



But how did the tokens get bronzed? According to Walter Breen, an otherwise finished piece would be covered in bronze powder and then baked in. I feel that this is wrong. The brilliant finish would be gone, and there would be no guarantee of uniform color after heat treatment. Furthermore, it would not explain how the edges were bronzed. Everything from this to bronze paste has been proposed.

I feel that possibly a combination of processes may have been used. I examined my Boulton and Watt Bronzed proof tokens under a microscope and found a myriad of tiny craters in the surfaces indicating to me that the bronze coating was introduced into the surfaces during the striking process. Additionally, the bronzed coating was worked into the lettered edges and in the areas where the devices meet the fields.

What possibly happened was that perhaps the planchets were heated prior to striking, powder applied to the planchet surface, and to the anvil die, and maybe a paste applied to the collar die. The token would then be struck with multiple strikes as the proofing process would direct and the powder and paste introduced into the surface of the token. The process would be similar to that of powder metallurgy, wherein metal powders and binders are compressed together to form a final product.

It has been theorized that Matthew Boulton may have developed the bronzed proof process. He was a button maker formerly, and the bright coatings applied to the brass buttons were achieved using similar means. There are other manufacturers that used the bronzed proofing technology in their products. Spence and Kempson come to mind.

Whatever your collecting interests, be assured that the bronzed proof tokens comprise the ultimate of the coin maker's art, and the ultimate in coining technology.

BRONZE!... The color of a well tanned bod that says "I was in fact in Acapulco for six weeks this summer". (There, I said it. You didn't think I would did you?)



## Why Not Pidcock's

By Jim Wahl

If one would like to collect a series, a rewarding but challenging choice, and within the realm of possibility for fulfillment of each design type of the series, my candidate is the Middlesex halfpenny Pidcock's series. The series is popular, has variety, and is of reasonable length. There are 21 designs in this series, 24 dies, and Dalton and Hamer have listed 42 catalog numbers plus a few edge varieties. Specimens do become available, and while it is easy to acquire a number of those in the series, completing one example of each design and die is not easily accomplished.

R.C.Bell describes the dies of the series in his book, "Tradesmen's Tickets and Private Tokens". In general Bell ascribes trade type tokens which do not give a promise to repay, or an address or location at which redemption can be made as private tokens, except for those subject of another book, labeled as "specious".

Pidcock's "menagerie" existed as early as 1775. The original business was owned by J. Pidcock, who also travelled on exhibition with some animals from the Exeter Change location as his "great wild beast show". Gilbert Pidcock succeeded him as owner until he retired in 1810. Admission to the whole menagerie was 2/6, quite a high price. Pidcock's exhibition was the largest in the area, perhaps in England, the only other one being at the Tower of London. The owner following Pidcock died in 1816 leaving a fortune of 300,000 pounds, a vast sum for the times. The enterprise was still in existence as late as 1826.

Not all of the tokens were dated, the earliest date of any of the tokens is 1795, and four of the dies are dated 1800 or 1801. Trade type tokens issued after 1797 were illegal, so the later dated ones were probably used for advertising purposes, although they were also used for change.

What I like about this series is that the animals represented appear to be ones that Pidcock had in his exhibition. The two-headed cow was reported to be alive and on exhibit in 1791, with both mouths eating food. Having an attraction such as the two-headed cow was similar to modern sideshows at carnivals and circuses having "freak" shows. The rhinoceros facing right was imported in 1790, bought for 700 pounds by Pidcock. It was quite tame and liked to drink wine when offered to it. It died in 1792 from an infected foreleg while traveling on exhibition. The odor soon became so strong that it was quickly buried, only to be resurrected two weeks later and preserved by taxidermist Thomas Hall with great difficulty because of decomposition and stench. Thomas Hall had his own stuffed animal exhibit. Hall's three quadrupeds tokens dated 1795 show a rhinoceros (Middlesex 313, 314). A second rhinoceros was brought to England in 1799 and bought by Pidcock for 1000 pounds but died shortly thereafter. Possibly this is the one shown facing left with a chain. Pidcock's two rhinos were the first two imported into England. Australia was settled as a penal colony beginning in 1787, so the kangaroo was a novelty in England, the token recording birth of a young one shown in its pouch as September 10, 1800.

Of the 24 different dies for 21 designs, two of them are corrections of spelling errors. The obverse of numbers 414 and 415 are the same design, but on 414 exhibition is misspelled. The crane appears on only three tokens, and exhibition is spelled correctly on only one of them (435). The ubiquitous two-headed cow appears on 11 tokens. One type has stars \*\* between words of the inscription, the other has plus signs + +.

Bell lists three of the designs as mules, made and manufactured by James. 446 and 455 have the reverses out of place in the series, although the obverses are used freely on others. The reverse of No. 446 is a bust of Louis XVI; the reverse of No. 455 is the Royal Arms. The other mule, a toucan, is used on two tokens of the series, but was used by James on a token for Hall, the taxidermist (Middlesex 319). James also used Pidcock's tiger die on his made for sale token, Middlesex 344.

The interchanging of the dies to create 42 different tokens is what makes it possible for the collector to obtain one of each type used. Some of the combinations are very rare and unknown. Dalton and Hammer list four of the tokens as "not traced", 425, 429, 433, and 441a.

In my own records I also have found no instances of sales of numbers 440, 443, 444, 448, and 452 in any price lists or auction sales, including the notable Jan and Farnell collections. If anyone has one, or has seen any one of those tokens it would be a notable find and should be made public.

In my collection I acquired my first Pidcock token in 1979, and decided in 1991 that it was feasible to obtain one example of each die of the series, taking until this year to complete. Token 446 is a unique type and rare and will probably present some difficulties in obtaining. The zebra appears on five tokens, but all are given as scarce or rare. All the others occur in various token combinations listed as common. The tiger die also seems to be quite elusive, being one of the last to become available.

The attached appendix shows the number of occurrences of each die as listed by Dalton and Hamer. The tokens listed as "not traced" may not actually exist, so they are also noted.

Once again, I think this interesting series representing a business venture of its times is a worthwhile collecting goal. Good Hunting!

#### Appendix

Description	Times Listed	No. of Times "Not Traced" in D & H	Description	Times Listed	No. of Times "Not Traced" in D & H
Lion w/Shield, Exhibition	1		Zebra	5	
Same Exhibition	1		Two headed cow, **	5	1
Eagle	1		Same ++	6	
Eagle soaring	1		Kangaroo	6	1
Elephant	11	2	Wanderow	5	1
Lion w/ dog on back	5	1	Toucan	2	
Lion lying down	4	1	Cockatoo	5	
Rhinoceros-right	4		Crane, Exhibition	1	
Rhinoceros-left	4		Same, Exibition	2	
Tiger	5	1	Ostrich	3	
Nylghau	4		Bust, Louis XVI	1	
Antelope	4		The Royal Arms	1	

**FROM MANILA TO MAYFAIR -  
OR HOW THE BELL TOLLED FOR A FAMOUS COLLECTION  
by Peter Preston - Morley**

Fight fans will know October 1st as the date when, in 1975, Mohammed Ali beat Joe Frazier in the "Thriller in Manila." Exactly 21 years later, in a different kind of contest in London, dealers and collectors battled over a collection of trade tokens with a ferocity seldom witnessed in the auction room. The subject of this "Thriller in Mayfair" was the R. C. Bell collection, dispersed in 88 minutes of quick - fire bidding for a total of £48,485 (US \$75,636.).

Almost from the moment that the impending Bell auction was made public knowledge back in May, the level of interest in it far exceeded the initial expectations, both of the auctioneers, the Bond Street - based firm of Dix Noonan Webb, and of the writer, who spent what seemed like the best part of 88 summer evenings verifying attributions and compiling the catalogue.

The dispersal of the Bell collection was deliberately scheduled in close proximity with two significant events which traditionally bookend an intense fortnight of numismatic activity in England. These are Token Congress 1996, the annual gathering of British token collectors and enthusiasts, and Coinex 96, the UK's largest coin show. Those attending the Congress, held this year in the provincial city of Northampton, had the opportunity to view the collection and chat to Mr. Bell, himself a frequent attender at these gatherings. The Bell auction itself was the first of no less than 10 auctions of numismatic material staged in London in the 10 days prior to the 2 - day Coinex 96 show, so it's a busy time for everyone!

The main focus of attention at the Bell auction was understandable the Conder element, just over 1000 pieces condensed into 195 lots, accounting for £35,795/\$54,785 of the auction total. A full room of buyers from both sides of the Atlantic, coupled with a strong commission book, mirrored past occasions of this magnitude - Farnell, Jan, Gerson. Put another way, it's a clear demonstration of the interest generated when one-owner collections, lovingly put together over many years and catalogued with care and attention to fine detail, are placed on the auction block.

As the catalogue shows, Bell collected Condors by type, following the criteria that if the design of a token was significantly different to what he already owned, he wanted to collect it. For him, minor die differences or edge variations held little significance for his collection - unlike, say Jan or Gerson. Unsurprisingly, some of the very rarest types eluded Bell back in his active collecting days - the 1950's and 1960's. Two English counties were unrepresented - the neighbouring Leicestershire (understandable, since the Elmsthorpe halfpenny seldom appears) and Rutland (less understandable, since Col. Noel's halfpenny is comparatively common).

Right from the start it was clear that demand would be strong. Lot 1, a mixed bag of common Bedfordshire and Buckinghamshire, made £75/\$115 (against a £45/\$69 top estimate), setting the tone for the whole of the Conder section. Virtually every lot here made over top estimate, and in many cases, much more! Support only dropped off for some of the Kempson/Skidmore Middlesex building series, which some English buyers, at least, had appreciated might happen.

*While undoubtedly there were more single out-and-out rarities in other sections of the bell auction, there were several Condors of great significance that were eagerly sought after. My three personal favourites were the Stockton Halfpenny with the Kington edge (lot 17), once owned by W. J. Davis and a real cherry for the connoisseur, well worth the £310/\$475 paid by Dolphin Coins; the Newcastle on Tyne Spence/Skidmore farthing mule, DH 35 (lot 121), a lovely little piece secured by Baldwin against very strong competition for £300/\$460; and the Middlesex Corresponding Society freemasonry mule halfpenny, DH 291 (lot 75) for which £430/\$658 was paid, also by Baldwin. To my knowledge, no other examples of any of these three pieces had been offered at auction anywhere in the recent past. Richard Gladdle paid the top price of the whole sale, £820/\$1255, for, appropriately enough, a real superb example of James Conder's Ipswich Penny, DH 13 (lot 133). This was an instance where the combination of true rarity and top quality usually means anything can happen - and often does, as the £300/\$460 top estimate showed!*

*Other highlights included a superb Cambridge penny, DH 9, to Dolphin at £360/\$550; a very rare Woodford halfpenny, DH 40 to a UK private buyer at £290/\$444; an attractive example of the tough Whitehall penny, Middlesex DH 93, to Alan Davisson for £270/\$413; an unusually nice Franklin Press halfpenny, DH 307a, after very spirited bidding, to Gladdle for £550/\$842; an Uncharitable Monopoliser medalet, Middlesex DH 239, also to Gladdle, for a record £390/\$597; the Isaac Swainson halfpenny, DH 907, to Baldwin for £420/\$643; Young's extremely rare Swainson/Fullerton mule halfpenny, DH Ayr 8, also to Baldwin for £430/\$658; a nicely preserved example of Mather's Newcastle penny in white metal, DH 2, to a UK private buyer at £410/\$628; an excellent specimen of the Loch Leven penny to Gladdle for £350/\$535; an Adam Smith penny to Baldwin for £320/\$490; and a nice Aberdeen halfpenny, DH 1, to Dolphin for £330/\$505.*

*Not everything, though, sold for sky-high money. Some real rarities slipped through the net at very reasonable sums - the Kings Lynn penny (lot 113) to Gladdle at £410/\$628, was an excellent buy compared to the far more common Lichfield penny (lot 127) which, unbelievably, made the same money. The rare Monmouth halfpenny, DH 2 (lot 111), also to Gladdle at £360/\$550, was a good buy for someone, compared to the £450 paid at Jan for a slightly less nice specimen in 1985. An example of Thomas Miller's much sought after Bungay halfpenny (lot 135), sporting a few nicks and marks but still a very collectable piece, made £370/\$566 - not bad considering that the English auction record for a Miller is £1,100....*

*Of the 195 lots of Condors, only 23 lots went directly to bidders who left commissions with the auctioneers - everything else was bought on the floor, notably 55 lots by Dolphin Coins, 49 lots by Richard Gladdle, 17 lots by Alan Davisson, 15 lots by Paul Bosco and 10 lots by Baldwin.*

*In conclusion, the tokens which gave Mr. Bell so much pleasure over the years are now satisfying a fresh group of collectors, reveling in the knowledge that, regardless of condition, the majority of them are "reference pieces" - the actual tokens illustrated by Bell in his seminal series of books. And so the "Thriller in Mayfair" passes into memory, to be recalled by those who were there, like Ali v Frazier...*

Conder Tokens As Listed In Dalton & Hamer  
By Robinson S. Brown, Jr. #7 CTCC

A study of D & H Conder Tokens vs. my collection was made in September of '96 which does not include the 29 pages of new material, changes, metals used etc. A few facts were found out as follows:

1. Not including about 275 lead and tin items in Lothian and Dublin, there are approximately 6,331 tokens listed.
2. England includes 4,592 of these of which Middlesex has 1,776 items.
3. Wales includes 647 items.
3. Scotland includes 409 items.
5. Ireland includes 683 items.
6. There are quite a few listed as "not traced," however I do have several of these in my collection.

I'm studying my own collection of 3,120 items (49.3% of total), I see I need 3,211. It is increasingly more difficult as I note that of this total, only 423 are listed as common or scarce. This is 13.2% of my needed items. All others are R to RRR.

Some conclusions are:

1. Conder Tokens are a most interesting part of numismatics to collect and I love them.
2. Probably 4,000 items is about the maximum number one could acquire.
3. Up grading can go on for years to keep one busy.
4. I'll keep trying as long as my health holds out.
5. You can enjoy this hobby of Conders for many, many years. I started collecting them about 1978 when I was buying duplicates from the late Myles Z. Gerson.

Best of hunting!

*Robinson S. Brown, Jr.*



Conder Barker Sharp James Milton Flanck

Wheeler

Percy

Rebello

Kempson

Clarke

Harding

## Private Tokens - Collector Passion

David Alves Rebello, a man of Jewish heritage, might well be called the Father of the "Private Token." With his issue, the 1795 Hackney Church halfpenny (A.K.A. Middlesex 309), private tokens were born. Some credit is due his die-sinker, John Milton, for it was his suggestion that inspired Rebello. Whether this was a brilliant plan, or mere timely recommendation on Milton's part, is not certain. Nonetheless, it was an idea whose time had come.

Numerous collectors followed in Rebello's footsteps, including those we speak of with awe in regards to the 18th century Provincial token series; Conder, Pye, Sharp, Welch, Barker, et al. Sadly, Rebello died in 1796, prior to the issue of most private tokens. The extremely rare Middlesex 24, designed by Milton and issued by one J. Rebello (relation unknown), honours the memory of David Alves Rebello.

The collectors' passions of the 1790's are beautifully expressed via the private tokens. Issuers thoughtfully hired the best die-sinkers of the day to turn their visions into art. They understood the importance of rarity and thus struck limited mintages. The tokens were bestowed upon their closest friends, or used to acquire other rare specimens for their own cabinet of Provincial Coins. For these fervent collectors, I believe private tokens represented numismatic immortality.

In The Token Coinage of Warwickshire (1895), W. J. Davis speaks with reverence about private tokens. "They have been handed down from cabinet to cabinet, and each possessor having guarded his treasure with pride and care, no damage, or very little has accrued to them." Sir George Chetwynd, W. J. Davis, James Atkins, Richard Dalton, Samuel Hamer, and W. Longman are just a few of the 19th and 20th century collector/custodians captured by the richness of this series.

We are celebrating the bicentennial of private tokens. This legacy of art, history, and rarity united, is about to enter a new century. I hope to be there, escorting a few of these exquisite treasures into the next millennium.

Sharon Bobbe

Wyon Ratley Fowke Young Wright Blick Miller

Orchard Thompson

Burleigh Wickson

Webb Anderson

Rye

## A FACE BEHIND THE 18th CENTURY PROVISIONAL TOKENS OF BRITAIN

By Richard Bartlett

As token collectors we all naturally wish to know more about those individuals who have busts on our tokens. And yet many directly, or indirectly involved in their coming about are not portrayed on them. The best example of course is James Watt, the inventor of the efficient steam engine and the minting press which made the tokens possible. Another very important character on the scene was Joseph Priestley (discoverer of oxygen) who was in the thick of many late 18th Century's events and is a good second example. Not nearly so well known is an individual who also had wide connections with many of the events of the times. And this person had more involvement with the tokens than even Priestley and with much significance for the history of Americans. One who seems now to be neglected by most modern American historians. How many of you have heard of Dr. John Fothergill the British physician and financier?

If we turn to page 30, in the R. C. Bell book: *The Building Medalets of Kempson and Skidmore, 1796-1797*; under the token Warwickshire, D&H # 212; the Soho Manufactory we find the name Mr. Fothergill, "a partner" with Matthew Boulton. Boulton, as many already know was a button manufacturer who supported the development of James Watt in his development of the steam engine in order to facilitate in the stamping out of button cases. Later as we know they turned to minting our fascinating "Conder" tokens. Fothergill's contribution to this was first as a financier. Fothergill also was a member of the Lunar Society (they did not call it by that name, others called them the "Lunatic Society"), a Birmingham group formed for discussions of science and philosophical thought. The group included such fantastic figures as Dr. Erasmus Darwin (Charles's grandfather), Josiah Wedgwood (of pottery fame), Priestley, Samuel Galton Jr., Richard Lovell Edgeworth plus of course Boulton and Watt to name just some of the bigger names. You say you never heard of the Lunar Society! I can give you more later in a separate article if you so wish. Suffice it to say, for now, they got their name because they met on the first full moon of each month.

Well to get back to Fothergill: b. March 8, 1712, Wensleydale, Yorkshire, Eng. - d. Dec. 26(or 12th), 1780, London, (he died a bit before the maximum production of the tokens.) He was a noted London physician especially amongst the wealthier patients hence his accumulation of his own wealth. The encyclopedia credits him with the first description of coronary arteriosclerosis. He wrote several small books on medical topics, one *An Account of the Sore Throat; Attended with Ulcers*, 1748; (see title page enclosed) which I have been fortunate to have handled. He also was involved in the diphtheria epidemic in England 1747-1748 which brought him into prominence. Surprisingly, we find he brought the drinking of coffee to popularity in England. As an avid tea drinker I demote him for this! Later we will see the connection with his interest in promoting coffee cultivation in the West Indies. Besides having many of the "Lunar Society" members as patients he also took care of other "nonconformist industrialists" such as the Gurneys, Barcleys and Darbys (of the Iron Bridge fame. (Shropshire D&H #'s 10-11)

I do not claim to be an authority on Fothergill and in fact there are a lot of unanswered questions about him still on my mind. At some point he got involved with prison reform

and some of the bad medical conditions there. It is important to realize the Quakers were a silent but driving force in England at this time. As a Quaker he was one of those people with a empathy for others. He was among those listed as one of London's philanthropists along with Richard Price, Samuel Whitbread (of beer fame) and John Howard (Hampshire D&H #53-56) who he was acquainted with in penal reform. Howard is reported to have followed a spartan life style with cold morning baths, rising early and with a strict diet. Well Fothergill could do him one better, on his death bed he is supposed to have confessed to having died a virgin! (Even though he had a wife and children.) It seems in those days after a man make great wealth it was fashionable among certain parts of society to turn around and offer assistance to the poor. And so Fothergill for a time was in attendance to the medical needs of poor prisoners. The closeness of his friendship with John Howard can be illustrated by Fothergill's co-adjutorship on the penitentiary commission of 1779. I do not know the full extent of Fothergill's involvement with the anti-slavery movement, but he must certainly have been against it for many of his Quaker, Unitarian, and moderate Whig friends supported abolition. We must keep in mind these "liberal", far thinking individuals received the new epithet of the times as "radicals." They were considered "trouble makers" by those in power.

Well what does all of this have to do with us Americans? If you can remember your high school history, Benjamin Franklin holding the office of Post Master General for the colonies went to England to intercede with the British government to prevent war with the colonies. This is to say, avoid the "War of American Independence", England's name for our revolution. Also you should remember Franklin was very much sympathetic with the Quakers. Thus it is not surprising to learn Franklin and Fothergill became life long friends and corresponded frequently. Not attempting to put the following events in chronological order, Fothergill wrote the preface to the Franklin's eighty-six page book, a compilation of letters, partially titled *"Experiments and Observations on Electricity*. When in England Franklin became sick it was Fothergill who was Franklin's attending physician. He became so ill once that he moved in with the doctor. The doctor was so well know during this time that his postal address was simply "Dr. Fothergill, London." It is interesting to know Franklin was a bad patient, and he often had relapses because of it. Sometime during one of his stays in England, it seems he visited the Soho works in Birmingham. There is a record for certain that he at least met with Priestley. Well, Franklin's purpose in England was to prevent war, to make the people in power realize there could be a compromise with the colonies, that they did not want to break with England but only wanted a voice in being governed. Franklin had arrive in 1757, and he was having difficulty getting in touch with the right people. Fothergill was instrumental in making the arrangements for Franklin's first meeting with Thomas Penn, one of those influential people with an interest in the colonies. He was frequently an important intermediary in this way. To make another very long topic short, because of invested interests and out of date conservatism the powers of England found it more valuable **not** to pay attention to the colonies demands. (As the situation became more inflamed and after Franklin's efforts failed.) On the brink of war between English and colonies, Franklin was considered an enemy and an arrest warrant was put out for him. As you can guess, Fothergill was very important in assisting in Franklin's escape

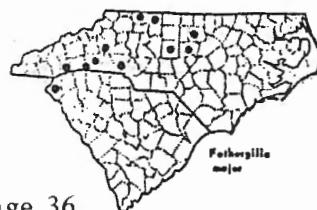
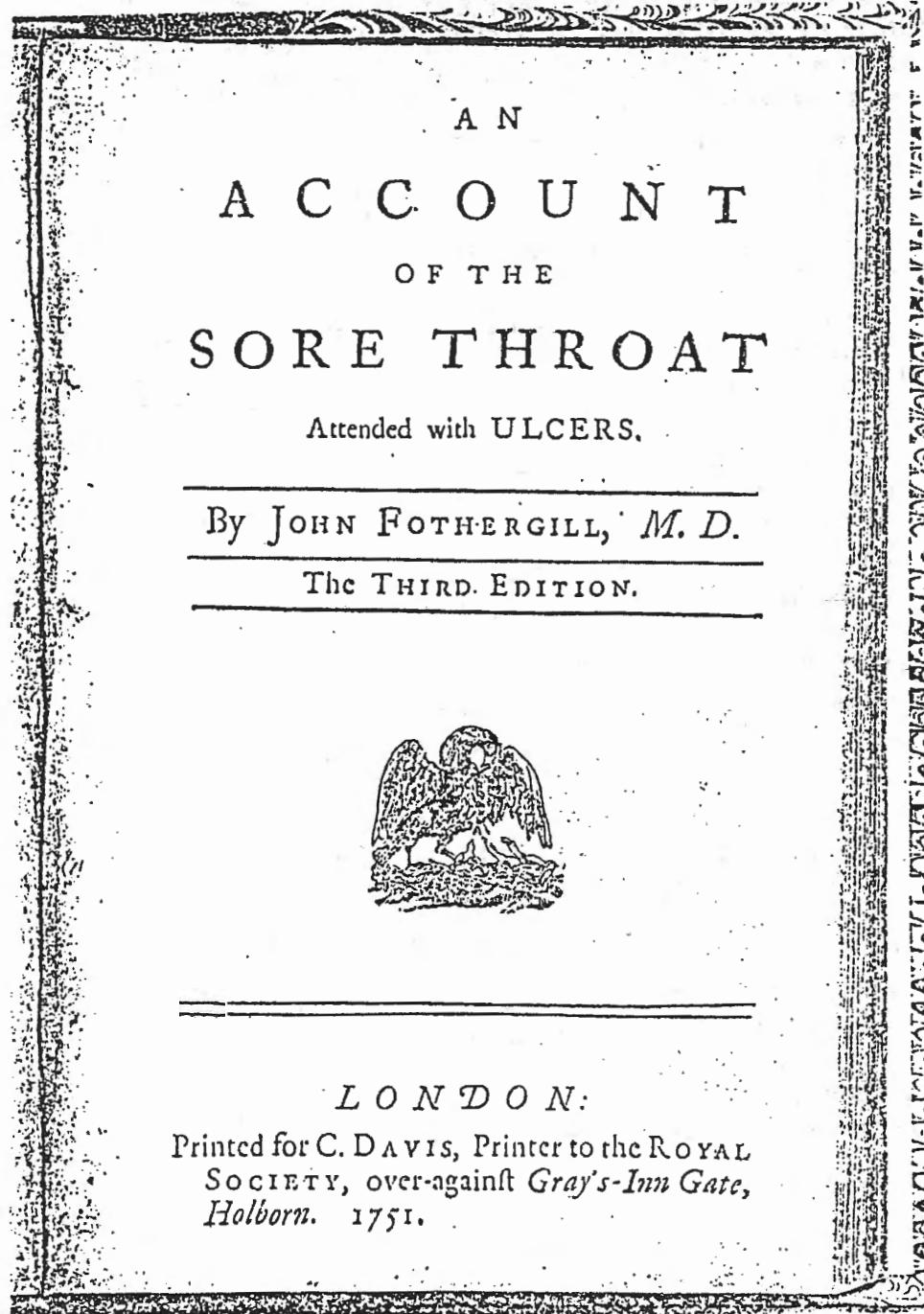
from England and provided food and transportation for his journey back to America. Fothergill's friendship with Franklin, having begun in 1757, did not end here, and in Franklin's archives of letters there are many which enlighten us about both personalities.

Now as a special interest to **Ellie & Joel Spingarn** we mention another aspect about Dr. Fothergill. If we think about it, in those days much of medicine dealt with medicines derived directly from plants. Consequently we understand about his interest in coffee, and we learn of his formal education in botany as part of his medical training. After becoming wealthy he acquired an estate at Upton, near Stratford in Essex which after a time became an extensive botanical garden. In fact, it became so important it was thought of as larger than Kew Gardens. Kew was also a relatively new garden then so this is not necessarily surprising. Fothergill seems to have been a sufficiently good botanical illustrator for some of his work to be bought by the Empress of Russia. The famous Dr Solander, one of Linnaeus's favorite students and a member of the newly formed Royal Horticultural Society was well aware of Fothergill as we will see later. As a plant collector and supporter of plant explorers Fothergill along with Dr. Pitcairn financed the remarkable work of the Scotsmen, Blaikie in searching for rare alpines in Switzerland. Fothergill is reputed to be the first to attempt growing alpines in his gardens with the help of John Morrison, "ingenious botanist and principal gardener to Dr. John Fothergill." One quote was, "it took prodigious skill (of) these men ... to raise and succeed with these plants." Another American significance concerning Fothergill was his support and involvement with the father and son team of botanist, the Bartrams. The younger Bartram explored the southeast of America, from Georgia, to the Carolinas and Florida, for new plants and Fothergill and others were his patrons. He would send his finds to Solander for analysis and of course to Fothergill for planting. William Bartram's first dispatch may have been sent to Fothergill in 1774. In any case, Fothergill paid great attention to details and oversaw much of Bartram's work and required him to keep good field notes. Bartram in a manuscript of 1788 wrote, "With a perfect Sence(sic) of gratitude I with pleasure acknowledge that the Noble Fothergill liberally supported me... "The botanist Murray gave the name Fothergilla to honor him to the Witch-Alder, a southeast American shrub, and at some point Fothergill became one of the earliest members of the American Philosophical Society. I need to know more about his contacts and involvements with the English Royal Horticultural Society and if he ever met Joseph Banks of the Cook explorations. However, Banks *did* at one time describe his gardens - but when?

In 1765 Fothergill leased Lea Hall, near Middlewich, in Cheshire and had more gardens there and it became his retreat. At what point he became involved with the support of Boulton I will probably need to go to England to research. The outcome of his support was a partnership in hardware for making parts in the Soho factory. But the long partnership came to an end in December 31, 1781. A little more than a year after his death when his estate was settled and his famous botanical collection was auction off. Fothergill was considered too cautious, "inclined to the 'sensible' rather than the daring approach." As early as 1774 Fothergill wanted to declare bankruptcy but begrudgingly was persuaded to hang on. The final conclusion to Fothergill's life was he ended it insolvent. Boulton paid

off his debts and supported Mrs. Fothergill's children's education from the steam engine profits. So this is just one face (see enclosed picture) behind the scenes of the 18th Century Provisional Tokens.

It is apparent from this article my research is not yet completed. I have pieces of information helter-skelter and hither and yon. I have not attempted to put it in a neat chronological package for there is much more to the story. There is his association with his friends during his education in Edinbough, further scientific endeavors not yet mentioned. It is quite apparent a whole chapter can be written of his political friends as they were part of the American struggle and since his role was not insignificant. But lack of space and lack of references ends this article for now. Anyone offering sources to add to the story will be thankfully appreciated, and also my bibliographical data is available to others.



# *My Favorite Token*

by Dean Welch

I like the Thomas Welch token (*Warwickshire 24*) because it is really cool. It is the same name as mine and they didn't make many of them, like 30 some! (ed. note: 36) We were really lucky to get one.

There are also some that are not quite done yet. Everyone else thinks there are only two not quite done ones, (*D&H #22 & #23*) but I'm thinking there are three of them. There are two in the book, (*Dalton & Hamer*) but the one in the catalog (*W. J. Davis sale-1901*) looks different. Two of them, it is obvious that they are different. (*Davis lot #331 & D&H 23*) The other one is not obvious, (*D&H 22 vs. the Davis piece*) but if you look hard enough, it looks different. The one (*D&H 23*) is much more finished. The hair and the buttons and the pony-tail are much more finished and his nose is sticking out more. The one in the catalog is more like #22, but I think they're different. In the catalog, the collar is sticking out more, it's more engraved and his hair is more streaked, the flap on his coat is more detailed. I think the one in the catalog was made right between #22 and #23.

The Thomas Welch token is kind of cool how it looks and Thomas Welch was famous as an important collector. It was done by a nine year old and that's kind of cool because I'm about to turn nine. I don't think I could do that, but maybe!



D&H 22



Davis lot #331



D&H 23



D&H 24



D&H 24 (reverse)

A BRIEF HISTORY OF THE TOKENS OF MR. GILBERT PIDCOCK  
by Larissa Davisson (Age 12)

The first Pidcock token that I saw was one I found rooting through a box of junk tokens. I liked the token because of the animal on the obverse, and I soon found out from my father that it was a Pidcock token. That was how I started collecting animal tokens, both Pidcock's and others that I took a fancy to.

Pidcock tokens were modeled after the "Exhibition of Wild Animals at Exeter Change in the Strand" (in London, England) owned by Mr. Gilbert Pidcock. (My father tells me that this is near Charing Cross Station, not far from Trafalgar Square, and a major area of modern day tourist interest.) Their purpose was as a form of advertising for the Exhibition.

The Exhibition included many strange and wonderful birds and beasts including varieties not seen today, such as the 'Two- Headed Heifer', the 'Wan-drow,' the 'Nylghau,' and the first kangaroo imported into England. The following is quoted from "Show Biz on Tokens," an article by Christopher Brunel that was printed in *Coins and Medals*, January 1969. "We have been puzzled by a halfpenny (Pidcock) token showing a 'nylghau', which looks like a horse with horns. The strange animal with a strange name (today generally spelt nilgai or nylgai) turns out to be a kind of antelope. The distinguished die-sinker, Charles James, evidently did not depict it from life. Now, having seen a real nilgai, we have learned something--as you can today by searching it out at the London Zoo." (Please remember that this article was printed in 1969, and so may not be perfectly accurate in saying that the London Zoo *has* a nilgai.) The Exhibition also had an elephant, and many other strange and wonderful animals.

Many of the tokens in this series are worn, which suggests they were often carried around as 'pocket change' is today.

Below is a checklist of the animals pictured on the set.

Halfpennies:

- an antelope;
- an eagle, two types;
- an elephant;
- a kangaroo (the first imported into England);
- a monkey that Pidcock called "the wan-drow" or "wanderow";
- a lion holding a shield;
- a lion lying down fondling a dog;
- a lion with a dog on its back;
- a nylghau;
- an ostrich;
- a rhinoceros to the right;
- a rhinoceros to the left with a chain around his neck;
- a stork;
- a toucan;
- a tiger;
- a two-headed heifer

(and last but not least!), a zebra.

The farthings show:

- an elephant,
- a lion fondling a dog,
- a two-headed cow,
- the wanderow;

and three additional animals found only on farthings:

- a pelican,
- a beaver,
- a cockatoo standing on a tree branch.

Pidcock's tokens are lots of fun to collect, and are interesting as well. I will be exhibiting some of my tokens at the Florida United Numismatists (F.U.N.) coin show in January.

"Coins tell but of Princes and nationalities, not of the people---traders tokens, issued by the people tell of the people, and become imperishable records of that most important estate of the realm" (a) This history, and the beauty of the tokens themselves, is why we collect them---they are more than just another date and mint mark. They are never boring. It is easy to accept the reason for their issue---there was no small change available. At least, that is the common line. Was this true? Exactly why were the tokens needed?

Would you be surprised if I said that the exact opposite was true? That there was too much small change? Actually, they are both correct. There was a scarcity of correct-weight Regal coppers—and too many counterfeit pieces. This paper will attempt to explain how this came about, though I assure you the subject is far more complex than my attempt at an explanation would make it seem.

A bit of background is necessary to the tale. Leaden merchant tokens were in use in England as far back as the 15<sup>th</sup> century, and together with others of tin and latten, circulated freely in the time of Queen Elizabeth. The brass and copper tokens commonly known as the 17<sup>th</sup> century pieces came into use out of necessity due to the discontinuance of the Royal farthing tokens of Charles I., (who was beheaded) about 1649. They were issued by corporations and traders all over the Kingdom, and bore all sorts of devices, but as a rule were of very poor design and execution. After repeated proclamations declaring their illegality, they were finally suppressed in 1674. Of these tokens, it has been estimated that about 20,000 varieties were issued.

The last half of the 17<sup>th</sup> century featured the rise of Cromwell and the Commonwealth, the Restoration of the Monarchy in 1660, a plague, the great fire of London, a revolution in 1688 installing William and Mary to the throne, and another war with France. Coinage was most likely not a priority. By 1696 it was estimated that no more than £200,000 in copper and tin money was in circulation. The Royal mint was producing under 100 tons of copper coin each year, so small change remained scarce. (b) Silver coin, usually badly clipped, (estimated at 49% by 1696) was the primary means of payments by the populace. By 1695 there was such a scarcity of money that the government even attempted to retain foreign coin then circulating by raising its value. Ultimately, re-coining of the silver coin was agreed upon, and this took place in the years 1696-1699. This eased the scarcity of change for a spell, and it was not until around 1725 that the cry of "no change" became loud again in England. (c).

Though some tokens were made at this time, they were few in number. Instead, counterfeiters began to make spurious and lightweight Regal coin. The amount in circulation climbed rapidly, and genuine pieces became fewer and fewer. It is at this juncture that the road to our Conder token series begins.

From about the middle until nearly the end of the eighteenth century, the copper currency of the country, consisting at that time of halfpence and farthings only, fell into a most disgraceful state, due to the deficiency of Regal coinage and the enormous quantity of spurious coins in circulation. To such an extent had the practice of counterfeiting been carried on, that, among the various complaints made at the time, one who should be an authority on the subject asserted "not a fiftieth part of the copper coinage then in circulation was legitimate".(d) This seems almost incredible, and it was an enormous burden on the people. Arguments were consistently heard in the streets over the value of the coins offered in commerce. It was obvious that most coin was underweight, and the person accepting them was being cheated.

The act of 15 Geo. II, passed in 1742, contained a special section increasing the punishment on those who should "make, coin, or counterfeit any brass or copper money commonly called a halfpence or farthing". Curiously, it's provenance did not include uttering (distributing) of such pieces—just making them. Convictions, however, were frequent. In 1751 it was found necessary to issue an official proclamation on the subject, and Birmingham, among many other localities, announced refusal to take counterfeits in the future. In 1754, a trader's meeting resulted in the petitioning of the Lords of the Treasury, "praying to be relieved from the burden of bad copper coin", and a suspension of the copper coinage for a few years was obtained. It was hoped that this would halt the "evil", and it may be noted that no more Regal copper coins were minted during the remainder of this reign. This, of course, did not stop the counterfeiters.

The problem was still at hand. Schemes for inflating the value of genuine regal coppers, and for recalling all copper and re-issuing new coin were not accepted. With his ascension to the throne, George III resumed the coining of copper pieces, but by 1771 things had become impossible. Twenty tons of copper money were said to have been minted, but little found its way into circulation, the counterfeiters *destroying* it to facilitate their business. More stringent laws were needed, resulting in the act of 2 Geo. III. Cap. 40, making counterfeiting and uttering a felony, not just a misdemeanor. The act dealt with copper coinage alone. This cured uttering the counterfeit Regal coin, but did not have the desired result. Meetings were held protesting the "amazing quantity of counterfeit halfpence among us" throughout the late 1770's and well into the 1780's.

George III had, in 1775, given up in disgust and discontinued the mintage of regal copper coin. After all, it did not circulate, as previously stated. If counterfeiters did not melt the coppers down, the people hung on to them. If you had a full-weight Regal halfpence, and a thin worn counterfeit, which would you spend? Also, the counterfeiters were by no means stupid. To keep from being arrested for issuing counterfeit Regal coinage, they changed the design slightly and put legends on the coins that looked correct to the average citizen---who couldn't read anyway. Peter Colquhoun, a contemporary police magistrate, in his *Police of the Metropolis*, 1796, describes the scene: (e) "The Act, 2 Geo. III, Cap. 40, gives power to Magistrates to issue their warrants to search for tools and implements used in the copper coinage -----but no punishment whatever can be inflicted by any existing law on the Owner or proprietor of any such tools for the making of copper money, nor upon the person in whose house they are found. If, when such a search is made, there should be found only *evasive* halfpence and farthings, so as not to be of *exact similitude* to the regal coinage, the Act in question is defeated"-----.

These "evasion" pieces, quite collectable in their own right, would LOOK to the uneducated like the real thing, though lightweight. Most had a bust on the obverse that looked like Geo. III, or some similar known person, with a legend that might read "George Reigns", "George Ruled", or even "Brutus Sextus," or, of all things, "Enona Atkne"!!! It made no difference, since few could read it anyway. The reverse, "Britannia" on a good piece, might read "Music Charms", "Britain's Happy Isles", or "British Girls". Oh yes, the reverse of the "Enona Atkne" piece reads "Ketec Gatvc"! James Atkins, in his 1892 book "*The Tradesmen's Tokens of the Eighteenth Century*", lists 450 evasion halfpence and 41 farthings. It is easily believed that this listing came from his own collection of the pieces, and perhaps others he had seen. Many collectors, your author included, have evasion pieces from this period not listed in Atkins, so the number of varieties produced is much larger than Atkins listing.

It was obviously worth the counterfeiter's time to flood the market with worthless coppers. In the 1780's, a pound of copper in it's crude state was worth, at various times, 7 to 10d. It was calculated that a single counterfeiter, with a press and two hands, could produce 50 gross of coin a day at a cost of less than 8d per pound to circulate at a currency value of 3 shillings per pound. A handsome profit, and worth the risk, which was slight. The makers of these evasion pieces made the dies to look worn, then made the piece lightweight and unevenly struck. By the time they had been put into a fire, blackened and cleaned off, they looked like pieces that had been in circulation for some time, unquestioned (they hoped) by the public.

Things continued in this state, got worse, and then became intolerable. No citizen wished to accept anything, and in fact by the late 1780's, many would not accept copper coin. Finally, the **real** reason for the shortage---lack of confidence in the Regal copper and its many imitations. Few people, merchants included, would accept the coin that was on the street, and it was taken grudgingly, if at all. (It might be interesting to note that the same thing happened in America in 1789—a "copper rebellion".) Though the public rebelled, change was still needed, and the makers of evasion coppers continued supplying coin, for the law of the land could not halt them. Hardly a day had gone by for years without meetings, petitions, and argument concerning the sorry state of the "coyne". Many plans had been considered, but the government took no action.

It was at this juncture that our Conder Token series was born, with the Parys Mining Company producing Pence and Halfpence beginning in 1787. Full weight and a beautiful design, they were accepted immediately by all---and, as we know, imitated by many, with beautiful designs of their own. It is no wonder, then, that the whole country accepted them with open arms---full weight, beautiful coins, "payable at the store of"----with a guarantee of payment responsibility! The lightweight pieces, both Regal counterfeits and evasion types never fully left the commercial stream----- but by the 1790's many companies, towns, and individuals were ordering the heavier, accepted pieces, and everyone was happy. The people spent them, the collectors loved them, and the lightweight tokens became fewer and fewer. Human nature being what it is, however, meant that this ideal condition couldn't last. As time passed, the same old pattern emerged. Counterfeitors and speculators attempted to flood the marketplace with lightweight tokens, for their own profit. Some of them were counterfeits and mules of our Conder series, others were like the old "evasion" pieces. Once again, the tokens became a "nuisance". George III finally called a halt to the tokens by edict in 1796, and new Regal copper appeared in 1797, bringing the Conder series to a semi-halt. As this article has shown, this process, in one form or another, was repeated throughout the centuries, and a little study will tell you it did not end in 1797---but for the purpose of this paper, it has.

The Conder series differed from other "necessity" token issues by virtue of having great artists, die sinkers, and modern production facilities that inspired avid collection at the time of issue. We thus find ourselves with a unique legacy of both written history and tokens to study and cherish.

Some of the above text has been borrowed shamelessly from the December 29, 1880 edition of the BAAZAR EXCHANGE AND MART, by Samuel, PP674 and 675. My own comments have been interwoven liberally, from knowledge gained from many sources over the years.

- (a) Lt. Jewitt "Pro. Arch. Socy." Vol 30, P25, as quoted in Bazaar Notes, above.
- (b) The Great Re-Coinage of 1696-9 Ming Hsun-Li. London, 1963. P32.
- (c) Ibid. P57
- (d) Pinkerton's "Essay on Medals" 8vo London, 1780, as quoted in Bazaar Notes, above.
- (e) As quoted in Waters "Notes on Eighteenth Century Tokens, Seaby, 1954, Page ix.



## "Descriptive and Curious"

*David S. Brooke*

The subject-matter of late-eighteenth century token coinage, widely varied as it is, and reflective of a very brief but important period of English history, makes a fascinating study. James Wright, in his preface to Conder, suggested that the subjects most suitable to the medium were "portraits, figures of animals and birds, houses, public buildings, mills, bridges, ships, barges and various utensils of husbandry, fishing and commerce." The last of the six categories of tokens, given in Conder and elsewhere, that he considered worthy of the notice of "every medallist of judgment" was "curious representations of animals, landscapes etc." This catch-all category was clearly included for the benefit of some coins which really didn't fit his nobler historical purposes, but to which, as a collector, he took a particular fancy. I thought it might be entertaining to draw attention to the few examples he gave to illustrate this category, which elsewhere he refers to as "descriptive and curious."

In the first place, Wright greatly admired the elephant which appears on several of Pidcock's coins (Middlesex 416-426). He was an enthusiastic collector of classical coins, and indeed drew some comparisons between them and provincial tokens. "Our modern coins of cities in Britain excel the ancient in neatness of finish, from the use of the mill, and invention of indenting letters round the outer edge, as much as they fall short of them in the high relief and boldness of execution."<sup>1</sup> The Pidcock elephant, Wright claimed, was "at least as well represented as the same animal is by old Roman artists upon the denarii of the family Cecilia, or upon those of Julius Augustus."<sup>2</sup> This was the only example that Wright gave in the animal category, though he did note (in 1796) among the "best provincial coins recently published" a lion in a rocky cave, a "form of much strength and elegance" (Warwick 20).<sup>3</sup>

Such landscape as we find in token coinage generally serves as garniture for architecture, and Wright and others had reservations about its suitability as a principal subject for coins and medals. A "correspondent of distinguished taste" had observed to him that when "the more distant objects (in a landscape) are sufficiently diminished in proportion, so much strength of engraving...is necessary to ensure durability, that the whole is brought too near the eye. The defect appears to be in the art, not the artist."<sup>4</sup> These reservations notwithstanding, Wright did allow that "the engraver James has been very successful in two landscapes on opposite sides of his Dudley token" (Worcester 7).<sup>5</sup> He also thought that the Lowestoft beach scene (Suffolk 37) and the "Windings of the Stort Canal" (Herts. 4) were worthy of note. It would be fair to add that Wright approved of some landscapes as "emblems of industry and commerce" when they included such figures as a ploughman or a hop-picker (Suffolk 34, Kent 32). The Stort Canal really falls into his category of "great and useful undertakings."

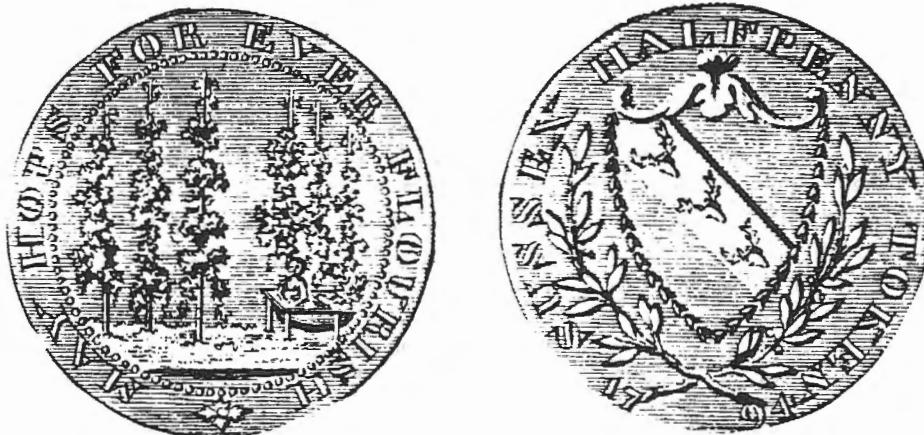
Wright generally kept landscape to a minimum in the tokens he designed himself, focusing on the architecture. His view of Forfar (Angus 23) includes some rather

primitive landscape elements, as does the curious Loch Leven penny (Kinross 1) "whereof I gave the design to the engraver."<sup>6</sup> Finally, one should mention the much more sophisticated shrubbery of the Garden of Eden on his Duncan penny (Angus 6), which may well have been borrowed from a contemporary engraving.

The Dudley and Lowestoft tokens which Wright singles out, are both rather unique in their way. The shepherd reclining under a tree in the former is reminiscent of earlier painting, and also could have had an engraved source. The Lowestoft beach scene is basically an advertisement for a resort, and shows us a seaside custom which was something of a novelty at the time. A horse-drawn hut on wheels was pulled into shallow water, and the occupants were helped into the sea by professional bathing women for a brief, and hopefully curative, plunge. Lowestoft, on the east coast of England, had built such a bathing machine as early as 1768 from a model obtained at Margate.<sup>7</sup> Others were soon added, and by the time Peache the fish merchant commissioned this token (which also celebrated his trade) in 1795, sea-bathing was something of a rage and Lowestoft was boasting a six-week season beginning in August.

#### Footnotes

1. Edinburgh Magazine, February 1796.
2. Letter to John Pinkerton, August 30, 1795. National Library of Scotland, MS 1709.
3. Monthly Magazine, December 1796.
4. Preface to James Conder, An Arrangement of Provincial Coins...
5. Edinburgh Magazine, February 1796.
6. The Loch Leven penny will be discussed by David Dykes in a forthcoming article in Spink's Numismatic Circular.
7. Christopher Marsden, The English at the Seaside, 1947, p. 12.



Allan Davisson

(with apologies to DL, the EAC diarist who does this sort of thing so well)

We left Minnesota on one of those rare fall days that makes living here particularly worthwhile. The flight made us wish we had stock in Northwest--enough to automatically upgrade from seats in the middle of a five seat row in a completely full airplane. A Follett novel of 18th century England (seemed appropriate) made the trip marginally tolerable. We (Marnie and Allan) did not arrive in London until Monday, September 30, a mere 24 hours before one of the biggest token sales in recent years. (Don't ask why so late....How can the queue for cabs be so long?...Lucky break, the only room ready in the hotel at 10:00 A.M. is our room....Wisdom prevailed over what enthusiasm was left after a sleepless and cramped night. We slept for an hour; a quick shave and a ride on the Piccadilly Line tube to Green Park, up Old Bond and Bond Streets to Conduit and a right turn to the Westbury Hotel, a much posher place than the friendly little place where we always stay. On the rainy walk there, I added another to my collection of British umbrellas--someday I'll remember to carry one with me when I go.

The viewing room was fairly empty. Gary Charmin, the expert at Seaby's in the old Seaby days, Richard Gladdle, Dave MacDonald and a couple of people I didn't know were bunched around the two viewing lights. The available extension cords wouldn't accommodate more lights. All the tokens in the 195 lots of 18th century tokens were in individual envelopes--no quick viewing here; every piece had to be taken out individually for viewing, notes made and then the tokens placed back in the right envelopes. (Everyone must have been careful--none of the lots I bought had tokens in the wrong envelopes.) Richard told me later that he was happy to see me show up so late--he knew I couldn't possibly look at everything carefully enough to compete on everything.

It was a "collector's collection." The emphasis was on types and varieties. Condition was secondary. When something Bell wanted came up, he bought it. Sometimes he got into a run of choice pieces; other times not. Many of his attributions were general and inclusive, i.e. D&H ranges rather than exact numbers. But Peter Morley had accurately attributed everything and, in my opinion, graded and estimated all the lots conservatively. Apparently he spent several weeks on the project. Many of the lots had one or two highly appealing tokens and several others that were less so. By 5 P.M. viewing was over; lucky thing, because by then our weary eyes were seeing double. Despite this, an invitation to the Golden Guinea for a pint with Richard buying was impossible to turn down. The conversation was exactly what you would expect. With references to Jan 1 and 2, Gerson, and stories about different collectors, dealers, tokens and past ups and downs in this fascinating area, we found ourselves more awake and alert than we thought possible. We left early nonetheless and quickly settled in for our first real sleep in two days.

Tuesday, October 1. Back to view on a bright and sunny London morning. We got there early but by 11 A.M. the room was crowded with collectors interested in the sale. I started the day's viewing with some beautiful London Westminster pennies. (Somehow everything I viewed this second morning looked better.) Buildings have not seemed as popular lately so I thought I might get some choice and scarce pieces for appealing prices. Viewing ended but we didn't take time for lunch; a short walk up Bond Street brought us to Glen's to view material in another sale. I was back in the auction room well before the 1 o'clock starting time. The atmosphere at most of the British sales we attend is friendly but focussed. This sale was no different. Chris Webb started out reminding us with a chuckle that there is a "ten percent buyer's charge, not a 15% charge like tomorrow's sale". (I would have been happier if he would simply have said there is "no buyer's fee" but that's grist for another editorial.) Ten percent in a British sale means 11.75% because of the VAT so I always note in the front of my cata-

log just what each pound will cost me. I wrote "£=\$1.75 for net costs" to remind myself what I would actually be paying. Unfortunately, I did not settle my bill until nearly a month later when the dollar had fallen about 6% against the pound. There's a lesson here that I thought I had already learned.

I sat next to Bob Ilsley of Dolphin on the side of the room. I like seeing who is bidding. Bob issued a major catalog of tokens earlier this year and is enthusiastic about the series. He and Richard Gladdle, who was bidding for himself as well as several others on commission, were the most active buyers. I bought several thousand pounds worth of lots as did Paul Bosco and Baldwin's. (Paul managed to buy two lots he didn't want by inadvertently turning two pages in his catalog rather than one.) A few lots went to people on the floor I didn't know--there were 25 or so people in the room. Very few lots went to the book (mail bidders). At the end of the 18th century section Paul Withers began bidding on the 19th century lots. He and his wife Bente have been working on a major new reference for 19th century tokens. It is still a couple of years away but it should be an exceptional volume when they are done with it.

After talking to some of the people at the sale I hadn't met before, and agreeing to send the Bayly's token (M'sex 253, the great piece with the alligator and snake) to someone I met at the sale, several of us made another trip to the Golden Guinea to compare stories. Prices at the sale were strong, substantially over estimate for virtually every 18th century token lot. Yet none of us felt we had seriously overpaid. Before we separated for the evening, I made an appointment with Richard to look at tokens he had for sale.

Wednesday, October 2. This was a day for attending an auction at Glen's, viewing coins at Sotheby's and checking dealer trays for tokens. I bought a Pidcock kangaroo for my daughter from Dave MacDonald whom I met walking up Duke Street. He had just left Spink and I was just headed there. That turned out to be my only Spink token on this trip. I bought another Bayly's token from Tim Millett at Baldwin's. The piece arrived in the mail on the same day the £60 check arrived for the piece I had agreed to sell. Tim billed me £65 for his piece. Maybe the prices at the Bell sale weren't so bad after all.

Richard stopped by our hotel on Wednesday evening and I bought a group of tokens from Bell's sale from him. Four days in London isn't long enough to see everything but it was long enough to see what was generally available in tokens. And what was generally available was fairly slim outside the Bell sale.

Back to Gatwick on the Gatwick Express early on Friday....Another cramped middle-of-the-row seat on a completely filled DC 10 for the nine hour flight back and a movie that I found to be stupefyingly unwatchable ("Spy Hard" or something like that if you must know). It was Marnie's turn for the Follett novel so I sat and made notes for the article I had promised for the next issue of the CTCC.



**CONDER TOKENS** are available in a wide variety of designs and merchants, as shown by the representative sampling depicted here. Thousands of different varieties have been cataloged.

villages to the factories. Barter, Doty wrote in 1987, would not work when all of the people a worker encountered were strangers.

There was just one problem. The British Royal Mint was striking almost nothing but gold coins in the late 18th century, and ignoring the copper coins that factory owners and workers needed to create an economy based on a money system.

As frequently happened during the 18th and 19th centuries, private manufacturers stepped into the void and began striking a copper token coinage, most in the penny and half-penny denominations that the Royal Mint was unable or unwilling to produce. Some companies even created their own mints, such as the Parys Mine Co. Matthew Boulton, supplier of copper planchets to the new United States Mint across the Atlantic Ocean, also produced copper token coinage.

The private tokens performed the service for which they were intended, circulating as money. Doty believes the worn nature of many of the pieces indicate that they circulated well into the 19th century, even after the Royal Mint began producing an official copper coinage.

The quality of many of the to-



## Conder tokens

Early collectors drove increased production of copper tokens in 18th century Great Britain

By William T. Gibbs

COIN WORLD Staff

Collectors who collect Conder tokens do not collect tokens that depict the gigantic vulture, some species of which are nearly extinct. The name isn't even spelled the same (the bird is the condor).

Conder tokens are by no means extinct, or even an endangered species. Conder tokens are so popular among collectors today that a new organization, the Conder Token Collectors Club, was formed earlier this year.

What are Conder tokens?

Wayne Anderson, president of the CTCC, describes them as follows: "Conder tokens are provincial token coinages issued approximately between the years of 1787 and 1800 in

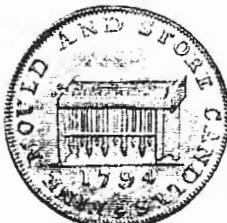
England, Ireland, Scotland and Wales. They were issued initially by tradesmen to facilitate trade because small change was in short supply. Hence they are also referred to as tradesmen's tokens. They are referred to as 'Conder tokens' primarily in America, after James Conder, who wrote the first definitive arrangement of these tokens in 1798. The standard reference in use currently was written by R. Dalton and S.H. Hamer in 1910."

Late in the 18th century in Great Britain, the Industrial Revolution was bringing about many social, economic-and-personal changes in daily life of the average worker (see *Coin World's World Coins*, April 1987,

"British Tokens and the Industrial Revolution," by Dr. Richard G. Doty). Chief among those changes was a move from a barter economy to a cash system.

Doty notes that prior to the Industrial Revolution, people living in farms and villages exchanged most of the necessities of life through barter. The barter system worked fine when everyone knew everyone else in the village, and knew what goods and services others could be relied upon to provide.

With the advent of industry, a new economy based on money had to be created as workers flocked from the farms and vil-



### Conder Token Collectors Club

The Conder Token Collectors Club, CTCC, is a brand-new international organization, which published its first newsletter in mid-August.

The club is devoted to the broad range of 18th century coppers American collectors call Conder tokens.

The first issue of *The Conder Token Newsletter* features 13 articles on a wide range of subjects, dealing with such subjects as Conder token literature, the price of a high-quality rarity, how the 18th century tokens are classified, and more.

Collectors interesting in learning more about Conder tokens may contact CTCC, Wayne Anderson, P.O. Box 1853, Maple Grove, Minn. 55311-6853.

Please see CONDER Page 18

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kens is superb in terms of design and craftsmanship. Many pieces depict physical images of the Industrial Revolution, in the form of scenes of industry, mills and similar designs.

About 1791, an interesting activity began to spring up among the leisure class (which Doty notes it owed its existence to the Industrial Revolution that the spawned the need for the tokens): token collecting.

The growth of a collector market influenced several changes to the tokens.

Doty notes that prior to 1791, most of the tokens were mainly utilitarian products. As collectors began acquiring the pieces, however, that began to change.

The private mints began producing tokens for this new collector clientele, one that had no intention of using the copper pieces as money instruments. The coinage of copper tokens mushroomed (in a situation similar to that in the 1960s and 1970s in the United States, when private mints produced hundreds of competing products for sale to collectors). Designs became more elaborate, with many depicting scenes of mining and manufacturing, the most prolific users of the tokens.

As collector demand grew, so did the number and variety of tokens, and the number of places issuing the copper pieces. Token manufacturers even began muling dies that ordinarily wouldn't have been used together in order to produce more varieties for collectors. Lettered edges originally intended for several locales were muled with dies intended for other regions, resulting in even more varieties, Doty notes. Counterfeit tokens even began appearing.

As collector interest in the copper tokens grew, the first catalogs were produced by contemporary collectors and numismatists in the late 1790s. One of the earliest such works (1798) was compiled by James Conder, of Ipswich, Suffolk. His catalog bears the unwieldy title of *An Arrangement of Political Coins, Tokens, and Medalets, Issued in Great Britain, Ireland, and the Colonies, Within the Last 20 Years; from the Farthing, to the Penny Size.*

Conder's catalog was so influential, becoming the standard work for a century, that nearly 200 years after it was published, collectors in the United States refer to the series as "Conder tokens."

James Conder, born in 1761, moved to Ipswich as a young man to assist his brother John, who owned a leather business there.

James Conder was among the businessmen issuing tokens, producing a series of

pieces, many of which depicted Cardinal Thomas Wolsey, born at Wolsey Gate (the building located across the street from John Conder's business). One of the Conder tokens bears an inscription noting that it was PAYABLE AT CONDER'S DRAPERY WAREHOUSE IPSWICH and the date, 1796. Others bear the initials JMC, for James and Mary (his wife) Conder.

James Conder not only struck copper tokens, he collected them as well. His large collection became the basis for his book, and was sold at auction in 1855 by Sotheby and Wilkinson of London.

Today, Conder's book has been replaced by the 1910 *The Provincial Coinage of the Eighteenth Century* by Richard Dalton and S.H. Hamer. Reprints of the Dalton-Hamer book are currently available. The Dalton-Hamer book totals nearly 570 pages in length, and lists thousands of varieties of tokens.

### Why are collectors so fond of the series?

What's not to like, writes Ken Lowe in the CTCC's first newsletter: "Where else but in 'Conder' tokens can you find something so numismatically substantive, still in huge supply in nice circulated condition, with a relatively large supply in Unc. or better, in copper

(which appeals to a

whole bunch of U.S. copper collectors), that is extremely attractive, has a huge number of different types, at extremely reasonable prices; with a large body of pertinent literature, and maybe most important, in the English language."

In short, Conder tokens are neat.

Collectors can find many ways to collect Conder tokens. The sheer numbers of different kinds of Conder tokens offers almost unlimited collector opportunities.

Richard Gladdle, writing in the CTCC journal, classifies six major categories: genuine tradesmen's tokens; anonymous, general circulation tokens; counterfeit and fraudulent tokens; private and collector's tokens; political tokens; and medalets and other non-tokens.

Collectors can choose to collect by municipality or issuing merchant; by subject matter (for example, those depicting mining scenes); by classification, as noted in the previous paragraph, either focusing on one class of examples of each class; by issuing mint, such as the pieces struck by Matthew Boulton; and so on. The possibilities are many.

For collectors of U.S. coins who complain there's nothing interesting in circulation or that there's too much sameness, Conder tokens offer a relatively inexpensive departure from look-alike Lincoln cents, Roosevelt dimes and Kennedy half dollars. **CW**

*Conder tokens offer  
a relatively inexpen-  
sive departure from  
look-alike Lincoln  
cents, Roosevelt  
dimes and Kennedy  
half dollars.*

## The Collector's Cabinet

*David S. Brooke*

A lively correspondence is to be found in the Gentleman's Magazine of the 1790s regarding the best "arrangement," or classification, of one's cabinet of provincial tokens. Today's collectors, engaged in the "innocent and laudable" pursuit of these coins, probably have no such worries. Instead, we approach collecting from many different points of view and with changed historical perspectives. It occurred to me that readers of this newsletter might be curious to learn more of these assorted viewpoints, and I would welcome any brief descriptions of their collections which can be included here.\* My own, for example, centers on the likes and dislikes of James Wright of Dundee (1768-1798). Allan Davisson's daughter Larissa (aged 12) collects Pidcock's Menagerie.

Returning to the eighteenth century, it would seem that political tokens also raised some controversy among collectors. R.Y. reluctantly suggested a corner for such coins in the cabinets of those misguided souls who wished "to drink from the very ditch of this dirty traffic." He was roundly taken to task by the very liberal James Wright for his "lofty tone" and "affectation." "The enlightened medallist," claimed the latter, "is of no political party," and should consider collecting such coins even though some might be "licentious caricatures." Reservations were also expressed about "emblems of trade, articles of dealing and morsels of heraldry" which, it was thought, could convey no noble thoughts to posterity, though many of them delight us today.

At least one of the correspondents of the Gentleman's Magazine looked forward to the disappearance of provincial coinage, and the end of what must have been a confused monetary situation as well as a collectors' heaven. "We impatiently look," wrote O.S. in September 1797, "for the general diffusion of the magnificent copper currency, promised by his Majesty's late proclamation, on which all private coins, pledges or tokens must speedily vanish, and the desired improvements in their fabric, suggested by Civis [James Wright], be precluded by the non-existence of their objects"!

\* David S. Brooke, 767 North Hoosac Road, Williamstown MA 01267

Sound the Trumpets  
A Token Tribute to  
GEORGE FREDERICK HANDEL

ENGLAND'S greatest composer. My favorite composer "George Frederick Handel" has made a significant appearance on England's 18th century token coinage in 3 major areas: Middlesex, Norfolk and Warwickshire. My very first 1/2 penny piece was Midd. 1023. This will always be my most special piece. D & H 1021 & 1023 are quit easy to find in EF condition. 1022 is the hardest of the three to find. Handel's achievements are numerous and people just don't know how much great music Handel wrote & was commissioned by the King to write. Not even counting his greatest oratorio "Messiah". Handel even challenged the Archbishop of Canterbury of music he wrote for George II's coronation. Zadok the Priest with parts of scripture from the book of Kings in the Bible. Handel loved England and London in particular. Midd #300 thin flange is easy to acquire. It was struck on thick flange also a little harder to find. I mentioned trumpets in the title because Handel loved using brass and percussion. There is a wonderful C.D. "The Heroic Mr. Handel" on VOX. The Handel Norfolk # 34, 34A & 35 seem to be the rarest and hardest to find of all the Handel tokens with Norwich Cathedral on the rev. The most numerous of the Handel tokens is the Warwickshire series of English churches, 19 in all from D & H 258 - 302 with the same Hardingham bust as the Norfolk series. These also are all rare though they have been offered more than the Norfolk pieces. I was fortunate to aquire the War. # 283. What a treasure. I encourage you to get some Handel music, the Holidays are coming. Allelulia.

Wayne A. Kulesza Antioch, IL.

**BRITISH TOKENS**  
**A CATALOG SUPPLEMENT**  
 By Dr. Richard Doty

Reprinted from World Coins  
 April, 1987  
 (Continued from Vol. I No.1)

of the H of HALFPENNY. The point of the cornucopia lines up with the right serif on the bottom stroke of the L in PAYABLE. There are die clashes on the reverse, most obviously below the cornucopia.

**Edge: PAYABLE AT BRIMSCOMBE PORT.**

**Remarks:** This token is a contemporary imitation or counterfeit. We can determine something about its origins and perhaps its date.

The key is that edge inscription, and particularly the fleuron. The Brimscombe Port mentioned on the edge is a village in Gloucestershire, one of the points on the Thames & Severn Canal. In 1795 John G. Hancock, one of the more prolific Birmingham coiners, struck halfpenny tokens for the canal company.

Four die varieties are known. According to Waters, 309,000 tokens were minted. On the obverse these tokens depicted a typical canal barge. On the reverse the canal's entrance into a tunnel was the featured design. The edges were lettered, making the tokens payable at Brimscombe Port.

What may have happened was this. Edge marking was applied to tokens while still in the planchet stage back in the 1790s. Indeed, even Matthew Boulton never devised a practical

way to letter edges and strike faces simultaneously.

Since steps were separate, it was perfectly possible to mark more planchets than were required by whoever placed the order for the tokens — in this case, the proprietors of the Thames & Severn Canal Co. Such unused planchets would then be sold in bulk to another manufacturer. This would save the second party the necessity of smelting and blanking metal for his own products.

If Hancock marked more planchets than he needed for the Thames & Severn order and then sold the excess to someone else, there would be no control over what that someone else did with the planchets. In the case of this token, a copy of a well known piece was made. It was then foisted on an unsuspecting public.

Of course, one could speculate on whether Hancock knew about the final destination of his planchets or whether he turned a modest profit by striking the fake Birmingham Mining and Copper Co. pieces on his own. Having researched Hancock's activities to a modest degree, I doubt he turned counterfeiter in this instance. Whether he would have concerned himself with whether anyone else counterfeited is impossible to say.

The edge lettering almost guarantees that our token started out in Hancock's workshop. No other manufacturer used that edge inscription. The conclusive evidence lies in the nature of the fleuron. The two photographs show that device on the Birmingham fake and on one of the Thames & Severn Canal pieces. As far as I can tell, they are identical down to the defective lobes.

The weights bear out the evidence



Page 50

**D & H 84 Bis: II** Halfpenny token apparently issued by the Birmingham Mining and Copper Company is actually a contemporary imitation.

# BRITISH TOKENS AND THE INDUSTRIAL REVOLUTION



**D & H 389 Bis:** Token struck for "John Wilkinson, Iron Master" by the now more famous coiner Matthew Boulton.

of the edge lettering. The Birmingham Mining & Copper Co. tokens average 13.288 grams. The counterfeit under examination only 9.899 grams, and one of the Thames & Severn Canal pieces weighs 9.897 grams, which is rather too close to be a mere coincidence.

The date of the fake is likely to have been fairly close to that of the Gloucestershire pieces, probably 1795 or 1796.

**Warwickshire D & H 235 Bis: Coventry? Reynolds & Company?**

Obverse: the reverse of D & H 235.

Reverse: an unfinished standing angel or Genius, writing on a tablet.

Edge: plain, but probably struck in a collar.

Remarks: The figure on the reverse closely resembles that seen on French gold and silver coins of the same period. Its creator is unknown, although we do know that William Mainwaring of Birmingham sank the die for the "obverse" (elephant) side. The punch responsible for the standing figure never appears to have gone beyond the trial stage — at least, it never formed a feature on British tokens of the 1790s.

**Warwickshire D & H 389 Bis: Willey, John Wilkinson**

Obverse: Generally as D & H 389, but the M and A of MASTER are level

with each other, and they are nearly joined at the bottom serifs. On the normal D & H 389, these two letters are well separated, and the M is lower than the A.

Reverse: Similar to D & H 389, but the 1 of the date almost touches the exergue line, and the 2 does touch the exergue line. The 9 is low, the 7 is about correctly positioned. On an ordinary D & H 389, the 2 is quite low and the 179 about evenly spaced in relation to the exergue line.

Edge: as described for D & H 389.

Remarks: The ANS specimen has an intermittent rim cud from 6-9 o'clock, perhaps the result of its maker's, Matthew Boulton's, penchant for striking coins and tokens in restraining collars while employing steam power. This was the only new token variety I discovered made by the Soho industrialist and monetary reformer.

**Warwickshire D & H 424 Bis: Willey, John Wilkinson**

Obverse: somewhat similar to D & H 424. There is no period after the R of MASTER. The tail of Wilkinson's wig is nearly straight as it extends beneath his shoulder, unlike D & H 424-429.

Reverse: similar to D & H 424, but the border is simple rather than denticed, and the period after the Y sits



JOHN WILKINSON  
(1729-1808)  
Ironmaster

directly atop the mast of the ship. The date is close, and the 9 is round.

Edge: plain, struck in a collar.

Remarks: This is a modern forgery. R.C. Bell told me that he had encountered one in the later 1950s, and he published the piece in Great Britain about 10 years ago. But so far as I know, no one has done so in this country.

The piece got around. The ANS has one, and I recently discovered a second at the Smithsonian, and a third in the hands of a private collector in Omaha, Neb.

Fortunately, D & H 424 Bis is fairly easy to distinguish from the genuine article. It features very shallow relief, like that of a typical 20th century coin, and the edge is a dead giveaway. No Wilkinson token this perfectly struck ever had a plain edge. The new variety is also lightweight in comparison with genuine issues of this type (about 9.5 grams versus 12.5 or 13.0 grams). The edge is the first thing to examine.

Considering that genuine Wilkinson tokens can be obtained for \$20 or so, one wonders why this forgery was done. Its manufacturer may have simply wanted to confuse a generation or two of collectors. If so, he did.

#### Smithsonian Institution cabinet:

##### Hampshire D & H 90 Bis: I Southampton, no issuer

Obverse: obverse of D & H 90.

Reverse: reverse of Warwickshire D & H 330. The fleurons have five lobes. The harp has 10 strings. The ornamentation on the right side of the harp ends in a knob.

Edge: plain, not struck in a collar.

Remarks: This piece and the three to follow were almost certainly done in Birmingham by the same parties responsible for the Washington/North Wales halfpennies in the American series.

The reverse of this token is especially similar to that found on members of the American series. While working with pieces as poorly struck as these makes positive identification difficult, the letter punches appear to be the same for both issues.

In addition, this and the three following Smithsonian specimens weigh an average of 5.777 grams apiece, while the Smithsonian's Washington/North Wales halfpennies average 5.8 grams each, again suggesting that the same workshop may have struck both sets of tokens.

##### Hampshire D & H 90 Bis II: Southampton, no issuer

Obverse: nearly identical to the obverse of D & H 90. The most evident point of difference is that Sir Bevois' nose is slightly shorter and more rounded on the tip of this obverse than on that of the preceding.

Reverse: similar to that used for the reverse of Warwickshire D & H 330, but stars are used in place of the five-lobed fleurons seen on that reverse. Additionally, the harp now has 11 strings, and it lacks the ornamental knob seen on the preceding.

Edge: plain, not struck in a collar.

Remarks: The reverse die had a number of pits, resulting in raised places on the token, especially after the H of NORTH.

##### Hampshire D & H 91 Bis: Southampton, no issuer

Obverse: obverse of D & H 91.

Reverse: reverse of D & H 90 Bis II.

Edge: plain, not struck in a collar.

Remarks: The Smithsonian specimen is badly struck, one reason why so much detail is lacking. But it must also be kept in mind that dies for such tokens as these, essentially evasive in nature, were customarily cut very shallow, in order to give the impression that the pieces struck from them had been worn from extensive circulation, and must therefore be good.

##### Hampshire D & H 92 Bis: Southampton, no issuer

Obverse: obverse of D & H 92.

Reverse: reverse of D & H 90 Bis II.

Edge: plain, not struck in a collar.

Remarks: an exceedingly poor piece, but probably essentially as struck. The metallic composition of this token is definitely brass. On those preceding, it is copper or bronze.

All of these tokens were struck for general circulation, sold to any merchant who would have them. With an obverse reference to Hampshire and

# BRITISH TOKENS AND THE INDUSTRIAL REVOLUTION



a reverse to North Wales, they represent a deliberate attempt to produce an article which somehow looks locally inspired, but which in fact has no ties to any locality.

We may assume that, linked with the Washington/North Wales halfpenny, these four new pieces date from the same period as it does, the mid-1790s.

## Middlesex D & H 235 Bis: V London? Anti-Slavery Society?

Obverse: obverse of D & H 235.

Reverse: reverse of D & H 235.

Edge: plain, not struck in collar.

Remarks: struck in brass. The normal composition is copper, but as D & H 233 and 234 frequently appear in brass, it should not surprise us that 235 does also.

These pieces are much more medalets than tokens, but they have long been included in the Conder series, along with the other pieces of similar stripe. They are likely to date from the middle 1790s, a time when the crusade against human slavery (along with many other ideas for reform) was making headway in the British Isles.

## Middlesex 372 Bis: London, Masonic

Obverse: obverse of D & H 372.

Reverse: reverse of D & H 372.

Edge: edge of Kent D & H 40 (PAYABLE BY I: SIMMONS STAPLEHURST + + + + +).

Remarks: John Simmons was a freeholder of the town of Staplehurst,

**D & H 90 Bis:** This piece was almost certainly executed in Birmingham by the same parties responsible for the Washington/North Wales half-pennies in the American series.

*Some premarked planchets must have been left over, and one of them found its way into the "Masonic" issue.*

a tallow chandler by profession. According to Waters, 15,500 halfpence were issued by this merchant, struck at the busy Lutwyche facility in Birmingham. Some premarked planchets must have been left over, and one of them found its way into the "Masonic" issue, also struck by Lutwyche for J. Sketchley, a Birmingham printer and publisher.

As related elsewhere, this sort of thing happened fairly frequently, either by accident or design, and D & H 372 is known with a total of eight different edges, not including this one. The fact that the Simmons token and the Sketchley piece both emanated from the Lutwyche concern makes such a muling almost inevitable.

The new token was rotated during striking, making it an error as well as a discovery piece. An alternate designation for it would be D & H 372I.

## Suffolk D & H 26 Bis: Bury, Goers'

Obverse: obverse of D & H 26.

Reverse: reverse of D & H 27.

Edge: plain, not struck in a collar.

Remarks: James Goers ran an ironmongery in Bury, and he had another similar concern in nearby Ipswich.

He evidently also had a coining arrangement with Philip Deck, the bookseller responsible for the normal D & H 26. Judging from the testimony offered by die deterioration, the obverse die was first used to produce the Deck token, then reused with a new reverse to strike the Goers piece.

Later, a second obverse die was sunk, used to coin the regular Goers token and the other variety of the Deck token. The progression of striking is thus D & H 26, D & H 26 Bis, D & H 27, D & H 25.

All of these halfpennies came from the Kempson manufactory at Birmingham, and all were designed by the young Thomas Wyon.

**Warwickshire D & H 110 Bis:** Birmingham, Birmingham Mining and Copper Company

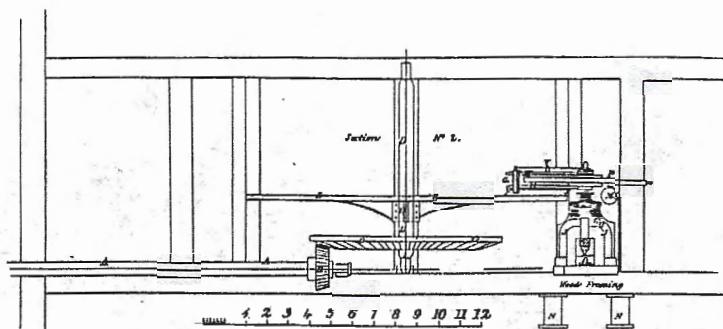
Obverse: obverse of D & H 110.

Reverse: reverse of D & H 110.

Edge: edge of Norfolk D & H 51 (PAYABLE AT THE GLASS WAREHOUSE OF W. ABSOLON X.).

Remarks: D & H 110 is one of several forgeries of the popular halfpennies of the Birmingham Mining and Copper Co., with mines in Cornwall and a smelting operation in Swansea. The firm had Peter Kempson strike a large number of legitimate halfpennies in 1791 and 1792, whose weight and quality made them so well ac-





Boulton's coining press, 1790.  
From the Patent Specification Drawing.

cepted that they became a tempting target for forgeries.

The counterfeiters often used planchets left over from other orders, which could be obtained essentially for the value of the metal (and which meant, incidentally that a fairly expensive planchet cutter would not be needed to set up shop as a felon).

In this fashion, unusual combinations of edges and dies could and frequently did come about. Here a perfectly legitimate planchet for a Yarmouth issue by a glass and china merchant named William Absolon got recycled, employed to create an illegitimate issue, a counterfeit.

The person responsible for the planchet was the prolific John Gregory Hancock, whose distinctive X almost became a signature of his work. But there is no evidence that Hancock had anything to do with striking the counterfeit; his work tended to be of superior quality.

An alternate description for this piece would be D & H 110f.

#### **Warwickshire 397 Bis: Willey, John Wilkinson**

Obverse: obverse of D & H 397.

Reverse: reverse of D & H 397.

Edge: edge of Warwickshire D & H 396 (PAYABLE IN LANCASTER LONDON OR BRISTOL).

Remarks: a carefully executed counterfeit, very likely produced in Birmingham. This and D & H 395 and 396 are all by the same hand, and D & H 395 is known with eight different edges (although this type is not among them), indicating that whoever was responsible for it was in the habit of purchasing odd lots from other makers, then using them to strike his own products. This is surely what happened in the case of D & H 397 Bis.

This edge was ordinarily applied to planchets struck into fraudulent Lancashire halfpennies of the general design illustrated.

In this case, we have a planchet for

one counterfeit being held back, then used to produce another.

#### **Warwickshire D & H 457 Bis: Willey, John Wilkinson**

Obverse: obverse of D & H 457.

Reverse: reverse of D & H 457.

Edge: as D & H 454, 460a, 461 (PAYABLE IN ANGLESEY LONDON OR LIVERPOOL, with N's retrograde).

Remarks: This wretched piece (the misspelling of IORN for IRON is especially unfortunate) is normally recorded with a crudely ornamented edge.

The lettered edge (with N's backward) is also seen on the pieces just noted, struck in 1792 and 1793, and it was ultimately adapted from the Parrys Mine halfpence of 1788, whose designer was John Gregory Hancock. Hancock was also responsible for the original designs copied on the obverse and reverse of this counterfeit, and he first brought them out in 1787 and 1790, respectively.

The misspelling WILKISON might have been deliberate, intended to produce an evasive piece which would not invite prosecution. But the other errors may be ascribed to sheer incompetence or carelessness.

Two observations round off this article. First, the fact that less than two dozen new token varieties were encountered after an examination of perhaps 10,000 pieces in the American Numismatic Society and the Smithsonian Institution underscores the excellence of the Dalton and Hamer study and of some of the works which preceded it, notably Birchall, Pye, Conder and Atkins.

I know of no other numismatic study done more than 70 years ago, which has held up so well and so completely, in the face of generations of keen-eyed collectors.

But a second observation. The very fact that new varieties are being found from time to time should encourage collectors to keep looking.

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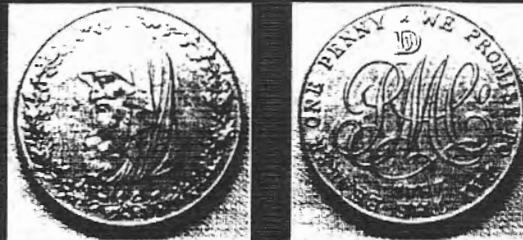
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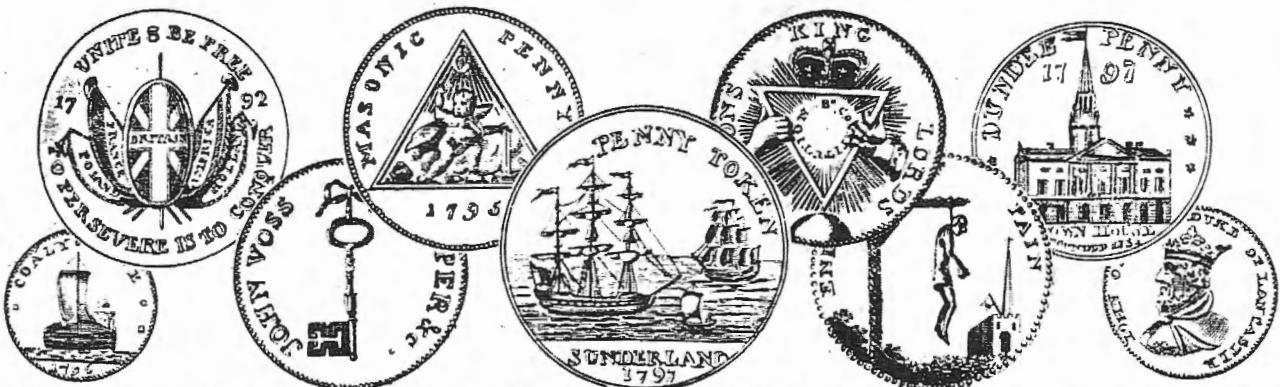
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